



Work samples

Lilian Robl

Breath
(Video, 5:4,
3 min 43 sec,
sound, 2022)

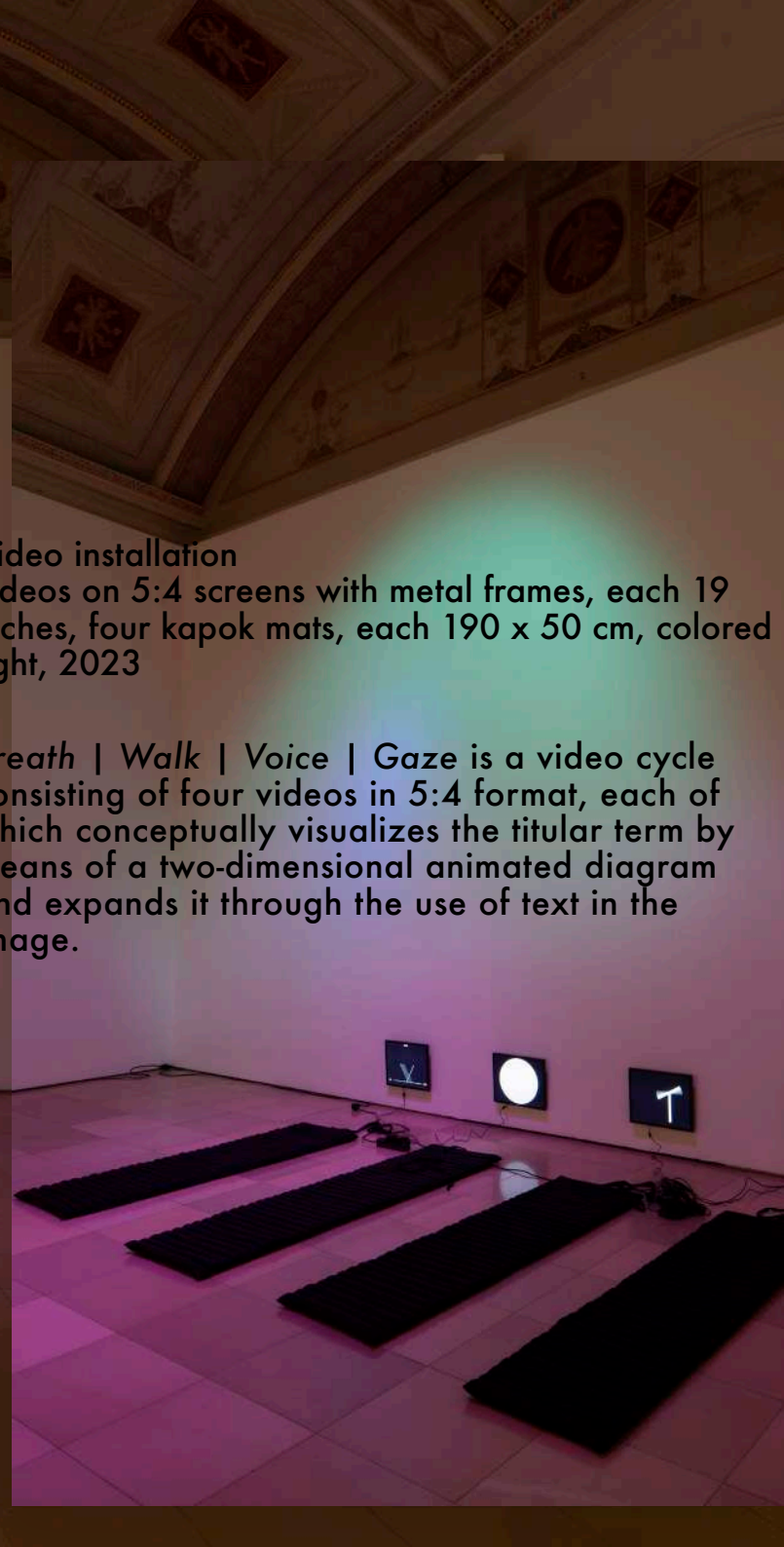
Walk
(Video, 5:4,
7 min,
sound, 2023)

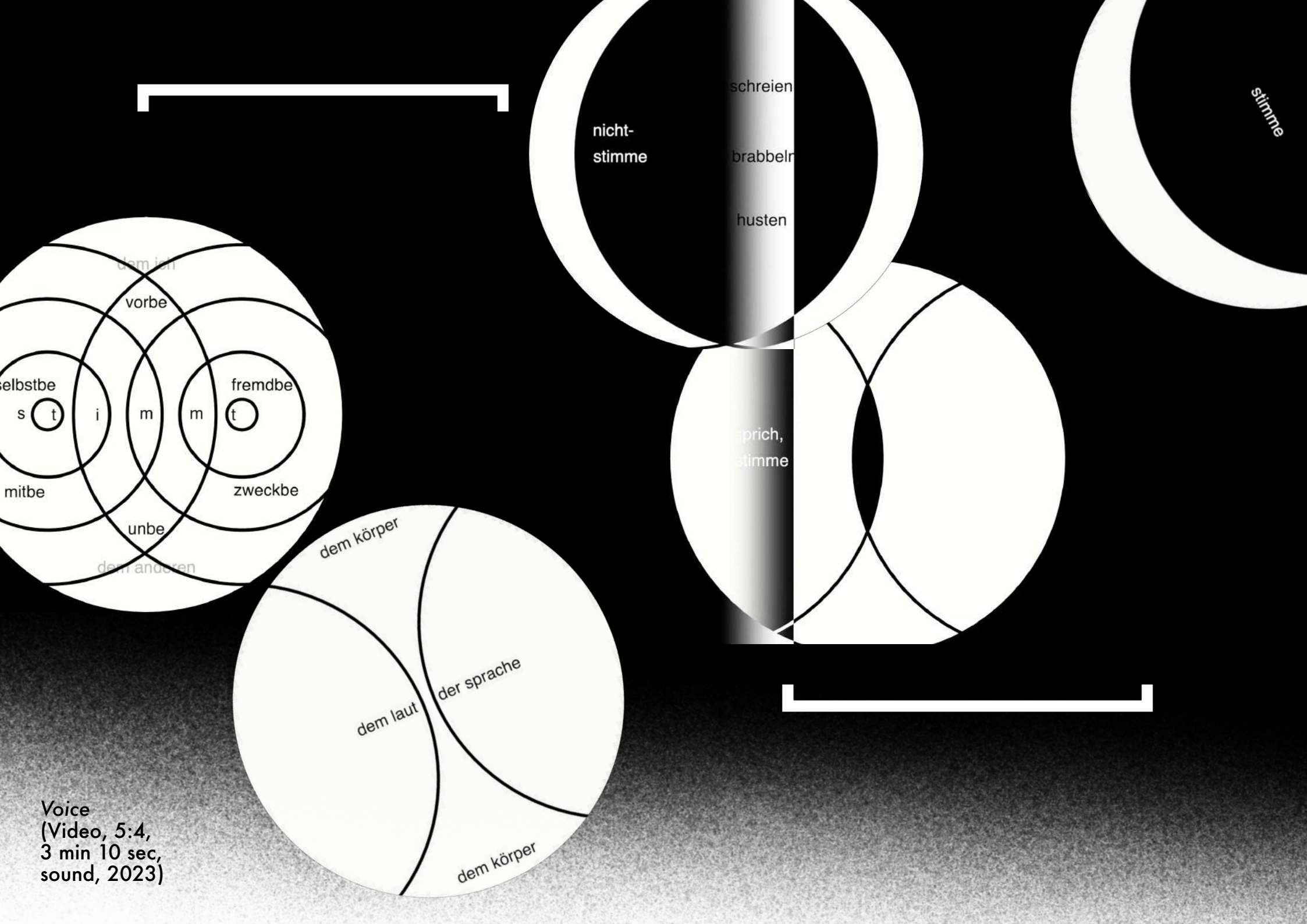
Voice
(Video, 5:4,
3 min 10 sec,
sound, 2023)

Gaze
(Video, 5:4,
7 min 14 sec,
no Sound, 2023)

Video installation
videos on 5:4 screens with metal frames, each 19
inches, four kapok mats, each 190 x 50 cm, colored
light, 2023

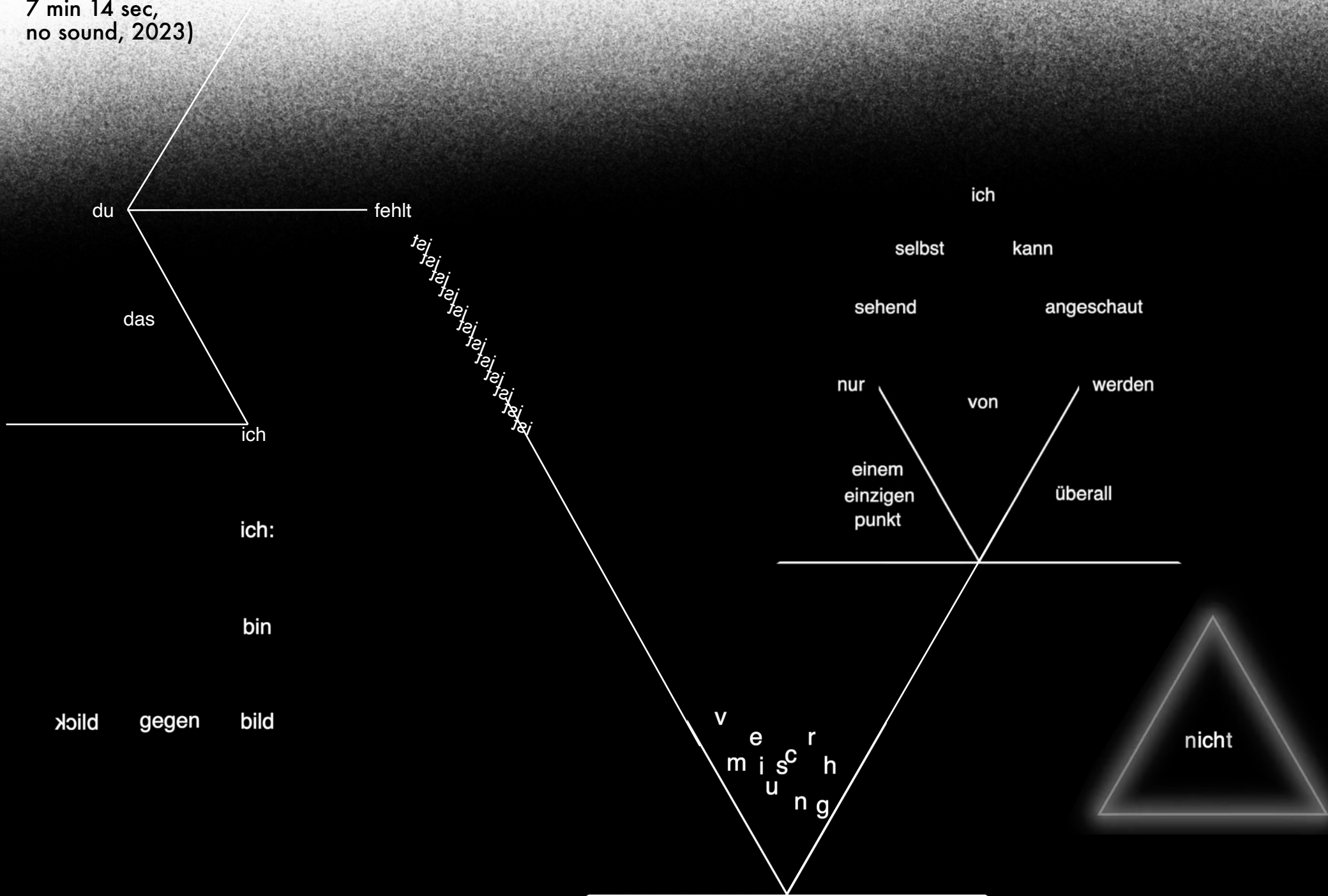
Breath | Walk | Voice | Gaze is a video cycle
consisting of four videos in 5:4 format, each of
which conceptually visualizes the titular term by
means of a two-dimensional animated diagram
and expands it through the use of text in the
image.





Voice
(Video, 5:4,
3 min 10 sec,
sound, 2023)

Gaze
(Video, 5:4,
7 min 14 sec,
no sound, 2023)



taumeln

fallen

heben

gleiten
schieben

bleiben

sichern

kippen

beruhigen

aufrichten

stützen

stoßen

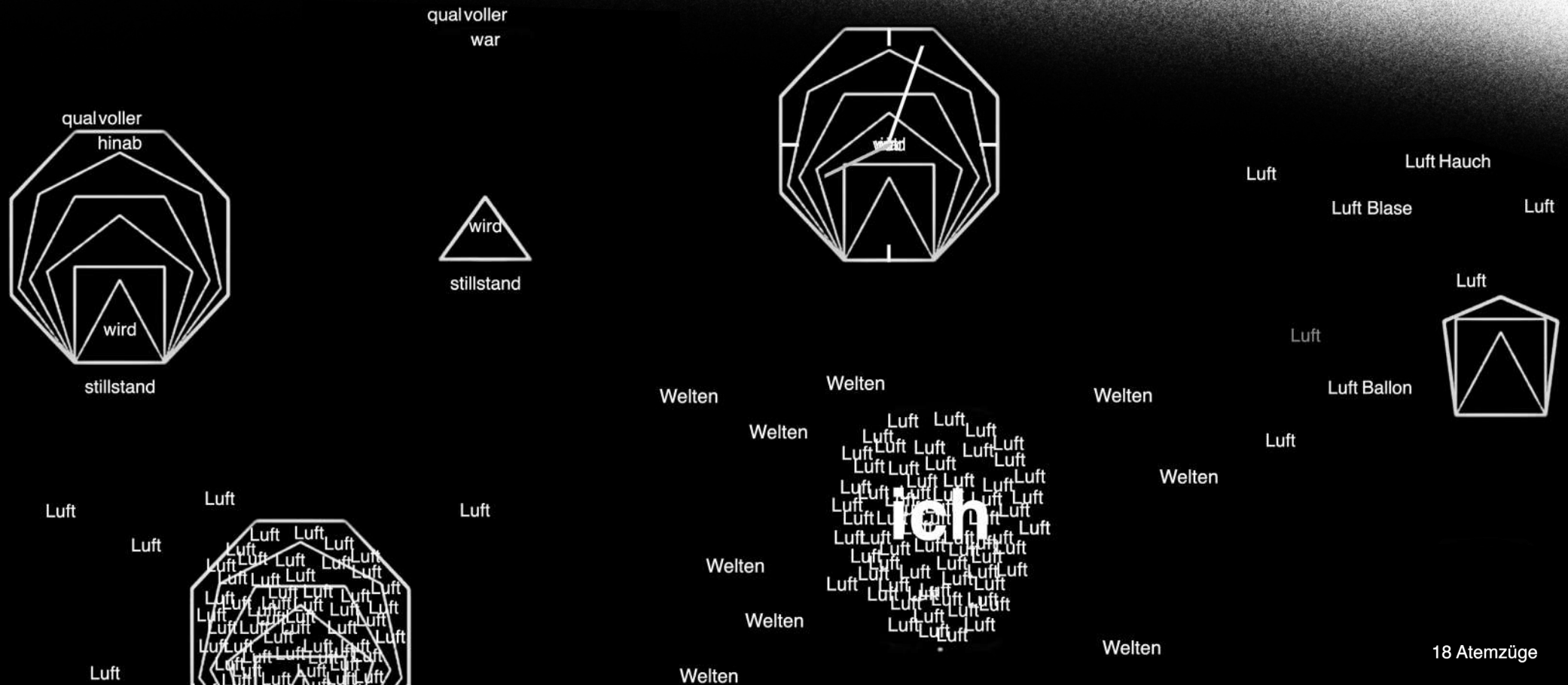
Walk
(Video, 5:4,
7 min,
sound, 2023)

Breath For Two Voices
Video performance

Breath
(Video Full HD, 3 min 40 sec, 2021)
two performers
2022



thus interpreted as a fleeting diagram of the breath. Through the presence of the performers' breathing bodies, whose breaths are related to the rhythm of the video image, the audience becomes aware of their own breathing rhythm. They intuitively adapt their breathing rhythm to that of the performers. The last video image shows how many breaths were taken together.



The Flamekeepers

Room installation

Voice-over (35 min, stereo)
Print on affiche paper (118.5 x 175 cm)
Red transparent foil
Three deck chairs with red metal frame
Three hand embroideries on cushions
2023

The Flamekeepers ist ein Recherche-, Schreib- und zukünftiges Filmprojekt, welches seinen Anfang in drei Archiven nimmt: Ich recherchiere den Nachlass der non-binären Medien- und Performancekünstler*in Rabe perplexum (1956–1996), der sich im Archiv der Monacensia München befindet, jenen der Schriftstellerin Ingeborg Bachmann (1926–1973), welcher sich seit 2016 in der Österreichischen Nationalbibliothek in Wien befindet, sowie die erhaltenen Briefe und Krankenakten der Art Brut-Künstlerin Emma Hauck (1878–1920), die Teil der historischen Sammlung Prinzhorn in Heidelberg sind. In der Ausstellung werden erste Entwürfe für das Voice-Over des Films als Audiostück sowie einige Raumeingriffe gezeigt.





THE BARE. THE BLANKETS OF FINE FLESH, WHITE SILKY SKINS ENCASING YOUR JOINTS, THE RELAXED MUSCLES, BEAUTIFULLY POLISHED BONES AND THE VARNISH ON THE BARE GLOBES OF YOUR HIPS. THE SMOKY LIGHT IN YOUR CHEST AND THE BOLD SWEEP OF THOSE RIBS. SEEING IT ALL, LOOKING AT IT ALL, I SURROUND YOU LIKE A CASTLE FORTRESS, AND HEARING, PUTTING YOUR EAR TO YOU, BECAUSE IT IS NEVER QUIET INSIDE YOU AND THERE IS AN UP AND DOWN WAVE OF WIND IN YOUR LUNGS, THE SOUND OF A PISTON FALLING DOWN IN YOUR HEART CHAMBER, A FEARFUL SOUND WHEN YOU SWALLOW, AND GHOSTLY CRACKING IN YOUR LIMBS. ONLY DEATH BRINGS BACK SPENT ENERGY IMMEDIATELY, AND THEREFORE I WANT TO EMBRACE YOUR SKELETON STILL AS A SKELETON AND HEAR THIS CHAIN CLINK AROUND YOUR BONES ON THE NEVERMORE DAY. AND TAKE YOUR DECAYED HEART AND THE HANDFUL OF DUST, WHICH YOU WILL BE LATER, INTO MY DECAYED MOUTH AND CHOKE ON IT. AND THE NOTHINGNESS, WHICH YOU WILL BE, RULE THROUGH WITH MY NOTHINGNESS. COME. COME. COME. COME. COME. AND A BED WILL BE LEFT BEHIND, AT ONE END OF WHICH THE ICEBERGS WILL BUMP INTO EACH OTHER AND AT THE LOWER EDGE OF WHICH SOMEONE WILL SET FIRE. I WANT WHAT HAS NEVER BEEN: NO END. I WANT TO BE WITH YOU UNTIL THE END OF DAYS AND COME TO THE BOTTOM OF THIS ABYSS INTO WHICH I FALL WITH YOU. COME! COME! COME! COME!

THOUSAND GREETINGS AND KISSES. EMMA
FLAMEKEEPERS*.

DIRECTIONS:

PARIS - VIENNA - HEIDELBERG - MUNICH - BUDAPEST.

THE FIGURES:

RABE

PROVOCATIVE AND WILD APPEARANCE IN THE MUNICH ART SCENE. IN PERFORMATIVE WORKS IN ART INSTITUTIONS, IN THEATERS, IN QUEER MUSIC CLUBS AS WELL AS IN PUBLIC SPACE INVOLVEMENT OF HER OWN MOTHER, FAMILY, FRIENDS AND LOVERS. AFTER A THERAPY, THE ABANDONMENT OF THE CIVIL NAME AS WELL AS THE ATTRIBUTION OF A BINARY GENDER ASSIGNMENT. IN FORMS, HENCEFORTH ADDITION OF A NEW FIELD WITH

„RAVEN”: SUICIDE.

EMMA

31 YEARS. AFTER THE BIRTH OF HER DAUGHTERS, FROM THE POINT OF VIEW OF HER ENVIRONMENT, „SHY, SUSPICIOUS, UNRULY AND STUBBORN”.

NEGLECT OF FAMILY AND HOUSEHOLD. DESIRE TO LIVE ALONE. FEAR OF POISON IN FOOD AND OF HER HUSBAND: HE HAD TRANSMITTED DISEASES TO HER THROUGH A KISS. INDICATION OF POSTNATAL DEPRESSION...? WORLD WAR I AND DEATH IN PSYCHIATRIC HOSPITAL.

TWELVE REMAINING LETTERS TO HER HUSBAND FROM THE SUMMER OF HER INCARCERATION WITH PLEADING REQUESTS TO TAKE HER HOME. LESS EASILY READ LETTERS WITH REPETITIVE WORD SEQUENCES, SUCH AS „SWEETHEART, COME” OR JUST „COME.COME.COME.” THE WORDS ARE TRANSFORMED INTO DENSE WORD CLOUDS BY THE OVERWRITINGS. THE MANIC REPETITION RENDERS THE SIMPLE AND URGENT MESSAGE UNRECOGNIZABLE. NONE OF THE LETTERS WAS SENT.

INGEBORG

AT THE TIME OF 1962, A TURNING POINT IN HER LIFE AND WORK, 36 YEARS OLD. PERSON OF PUBLIC INTEREST. WRITES, WAS WRITTEN AND IS WRITTEN. THE WRITING: A COMPULSION. A CONDEMNATION. A WAY OF DEATH? THE PAIN IN THE TEXT REPLACES THE PAIN IN THE BODY.

LATER: THE PAIN ELUDES LANGUAGE. INGEBORG HAS WORDS. AND THEN: NONE AGAIN. NOT WRITING: A WAY OF DEATH?

I

AS THE FOURTH CHARACTER?

CHORUS OF WOUND LICKERS CHORUS OF FLAMEKEEPERS

THE LANGUAGE

IS: THE MAIN PROTAGONIST OF THE FILM. THE LANGUAGE IS: TRAPPED IN REPETITION. TRAUMATIZED. SO: WOUNDED. THE SILENCE: PART OF THE LANGUAGE.

THE SILENCE: PART OF THE ARCHIVE.

THE ARCHIVE

TELEPATHIC.

FULL OF SMALL STITCHES.

A CONSTERNATION REMAINS AT THE PUNCTURE SITE.

A LONGING.

SOMETHING UNNAMEABLE. OFTEN ONLY AFTERWARDS.

RABE

FROM GÄRTNERPLATZ VIA VIKTUALIENMARKT TO STACHUS. THE CITY BELONGS; TO RABE ALONE. BECAUSE RABE IS CUTTING THROUGH IT. WRESTLES DOWN THE STREET. GEHN'S MAUSM WEG - WEIL I DEN IHREN SONST ABSCHNEIDI RÄBISCH. RABE IS: A BODY IN SITUATION. WITH THE WICKED RAVEN HAIR, THE STICKING OUT; THE FACE LOOKS HARDER. RABE WANTS TO BE SEEN. BUT EVEN MORE, RABE WANTS TO SEE.

RABE SWALLOWS THE CITY: RUNS TOWARDS UTOPIA. FLAMES UP. CAWS. RABE'S EXISTENCE IS THAT OF THE ABSOLUTE PRESENT. RABE SLICES

IT ITSELF. THE TONGUE A KNIFE. DOES NOT STOP FLOWING. A NEVER-ENDING SPEECH ACT. RABE BECOMES A RIVER. SOMETIMES A STAGNANT BODY OF WATER: FOR RABE DOES NOT CROAK FROM LIFE. RABE CROAKS FROM NOT LIVING. THE POSITION RABE IS SUPPOSED TO TAKE IS IMPOSSIBLE FOR RABE. RABE KNOWS THAT WORDS ARE NOT ONLY ACTS; BUT ALSO ACTORS. SO RABE BECAME: THE MOST PERSONAL THING THERE CAN BE IN THE WORLD. AS RABE, RABE CAN BE AND STAY WITH ITSELF: THAT TASTES RABE. BECAUSE RABE HAS TO PAINT PICTURES, PREPARE ACTIONS AND WRITE AND HAS NO TIME FOR MORTIFICATIONS. AND

THAT ART CORRESPONDS TO RABE'S LIFE AND LIFE CORRESPONDANCES TO RABE'S ART IS FINAL AND SUFFICIENTLY PROVEN AND CLARIFIED FOR RABE. SO

RABE FILLS THE CRACK WITH LANGUAGE. CUTTS FURTHER.

CHOIR OF WOUND LICKERS:

THEY SAY: TIME AND SPACE HEAL WOUNDS.

TO HEAL YOUR PAIN, LET TIME DO ITS SERVICE! BRING SPACIOUSNESS BETWEEN THE TWO OF YOU! WE DON'T WANT TO BE HEALED.

OUR WOUND IS THE LAST REMAINING CONNECTION BETWEEN US AND YOU.

IT IS A HOLE IN SPACE-TIME, A PORTAL THAT LEADS US ON A PATH DIRECTLY TO YOU.

EVERY MORNING, WE THEREFORE RENEW THE WOUND BY REMEMBERING IT.

WE LICK OUR WAY FROM THE BORDERS OF THE WOUND INTO THE WARM CORE.

CLEAN IT FROM THE DIRT OF THE DAY SO THAT IT GLITTERS BLOODY AGAIN.

BREAK OPEN, YOU WOUNDS, AND NEVER HEAL.

NOT HEAL.

UN-HEAL.

EMMA.

SHE DISCOVERS THAT SHE HAS INFLUENCE. SHE CAN MAKE PEOPLE APPEAR AND DISAPPEAR, LIKE IN A THEATER PLAY. EMMA MAKES THE NURSE JUMP UP THREE

TIMES AND RUN AROUND THE COFFEE STATION, ARMS FLAILING. EMMA CAN ALSO CONTROL ANIMALS. SHE INFLUENCES THE FAT HOUSEFLY TO FOLLOW A

COMPLICATED CHOREOGRAPHY OF PREENING LEGS, BUZZING, SILENCING, BRIEFLY FLYING, TRUNK SUCKING. EMMA LETS THE FLY DROWN IN A PITCHER

OF WATER. SHE CAN'T HELP IT. SHE HAS TO TRY OUT HOW FAR HER POWER REALLY REACHES. HOW EMMA DIRECTS THE WORLD AROUND HER IS, OF COURSE,

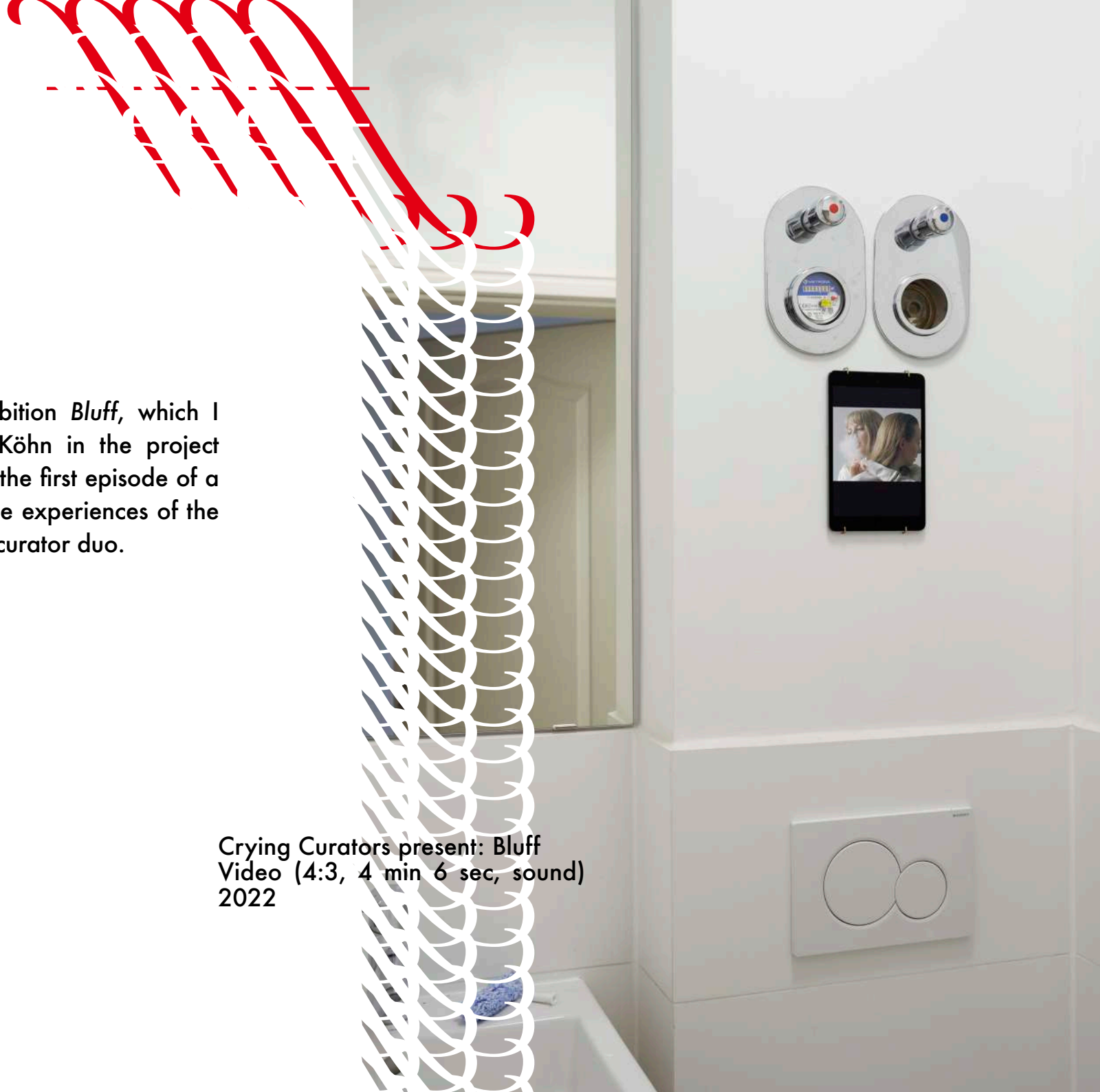
HER SECRET. AND IT'S SIMPLE. AND YET IT'S NOT SIMPLE EITHER, BECAUSE YOU HAVE TO OWN THE GIFT FOR IT. EMMA HAS ALWAYS KNOWN THAT SHE IS CHOSEN. SHE

KNOWS THAT THE WORLD AROUND HER INVENTS ITSELF TO HER LIKING. SINCE SHE CAN NAME THINGS WITH WORDS, THE WORLD OF MAGIC IS OPEN TO HER.

Crying Curators present: *Bluff*

is the trailer for the group exhibition *Bluff*, which I curated together with Leontine Köhn in the project space Lovaas Projects, as well as the first episode of a miniseries that tells the story of the experiences of the Crying Curators, an autofictional curator duo.

Crying Curators present: *Bluff*
Video (4:3, 4 min 6 sec, sound)
2022





Crying Curator
saule / son saule
pleasure, a
larme



tes sanglots

le pleurer

ment je fais



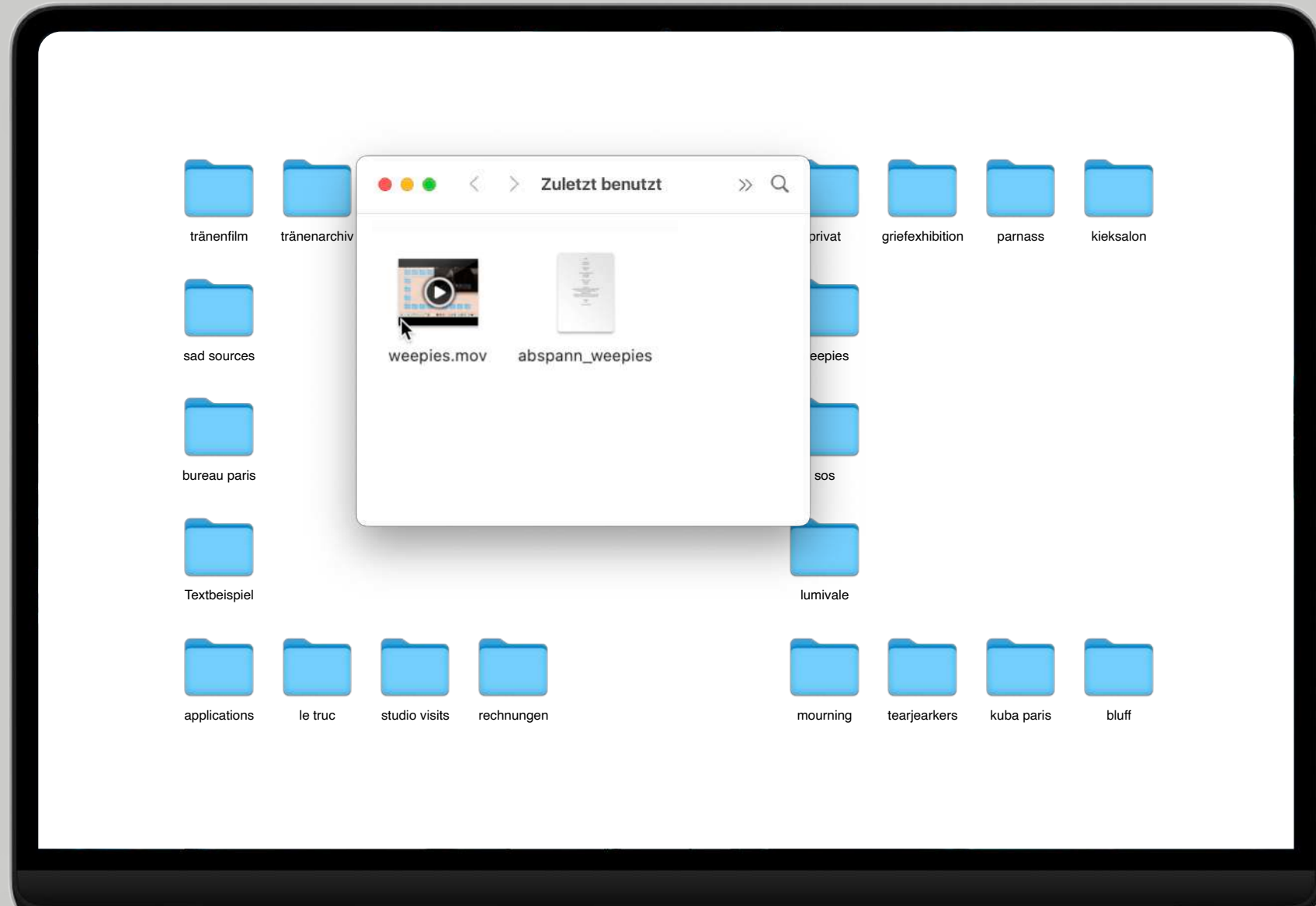
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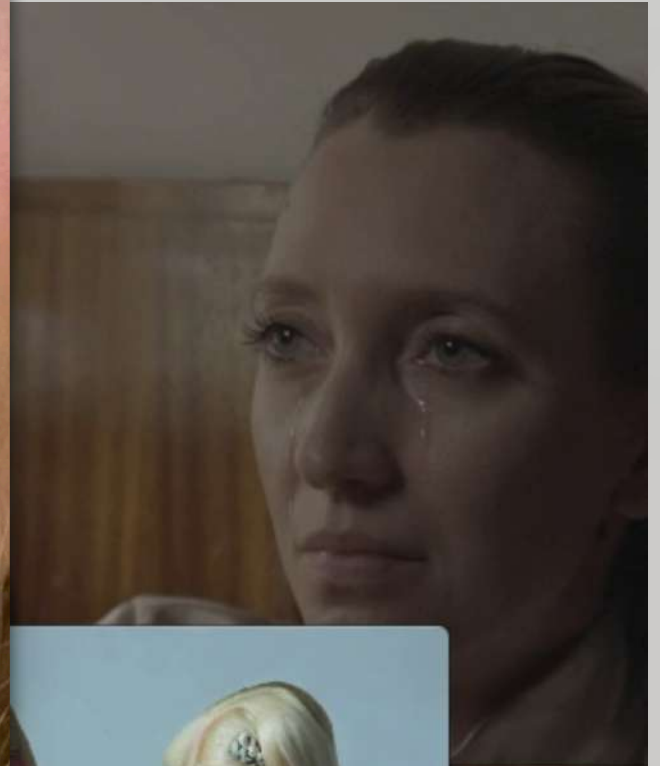
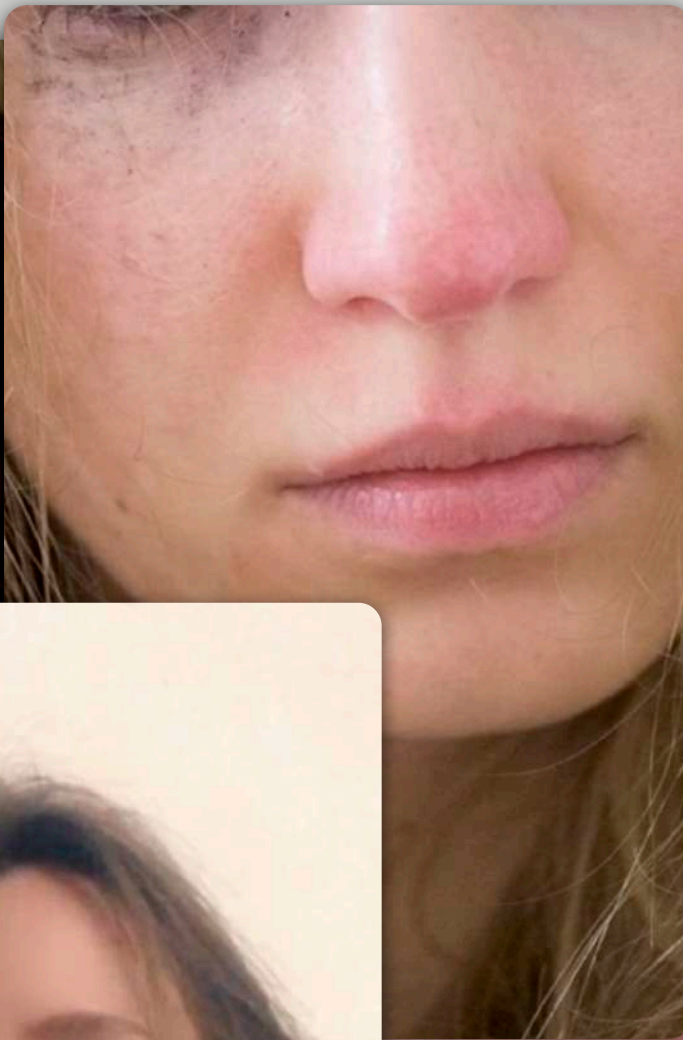
plus de larmes

fait les tomber

par
Nico
Gabriella
Louise
Lukas
Jeff
Yu
Hanna
the
fla

weepies
Video (2880 x 1800, 2 min 25 sec, sound, 2023)
The Crying Curators give an insight into their desktop.





weinen als Strategie
Playlist • Crying Curators

wehklagen
Playlist • Crying Curators

sob songs
Playlist • Crying Curators

Klagelieder
Playlist • Crying Curators

Don't Cry
J Dilla







Anger is a Liquid
Video installation
(video 4K, 8 min 2 sec, voice over), six canisters, 2020



Anger is a Liquid deals with the connection between gender and emotion. In three chapters, the suppression of and one's own handling of anger in female socialized bodies is thematized and examined from historical, sociological and psychological perspectives.

In *Medusa's monologue*, the mythical figure of Medusa recounts her true fate in a monologue addressed to her rage, acting as a matriarchal tutelary goddess who continually pours oil on the fire and thus maintains women's rage as a genuinely 'feminine virtue'. In *Vectors*, two young women perform an exercise adopted from anti-aggression training that is meant to make the physical affects of rage

tangible. The Medusa head is now merely a simulacrum on their fake brand clothing. The final chapter – *Anger is like liquid* – is a reflection on linguistic metaphors of anger and culminates in a thesis on angry speech. Anger, as a liquid, passes through different stations and takes on different manifestations, ignites fires, overflows: Female anger – insofar as it is justified – can be a powerful tool for not remaining in a passive victim role, but for taking responsibility and experiencing self-efficacy, especially when women join forces. For even if history books like to keep quiet about it, the driving force behind revolutions was often angry women.

MEDUSA'S MONOLOGUE

AN OPEN LETTER TO MY ANGER

MY DEAR!

THEY DO NOT EXIST, THE PEOPLE WHO "HAVE NO VOICE". THERE ARE ONLY THOSE WHO ARE SILENCED OR DELIBERATELY OVERHEARD. TO EXPERIENCE THAT YOU AND THAT WHICH HAS CAUSED YOU DOES NOT COUNT IS PERHAPS THE EPITOME OF POWERLESSNESS IN GENERAL. THEY HAVE SEPARATED MY BODY FROM MY VOICE, EYES AND EARS. PARALYZED MY SENSES. THE NERVOUS SYSTEM CUT OFF. LOTS OF DICKS ON MY HEAD, NOT ONE BETWEEN MY LEGS. IN RETURN MY DEATH ENSURED THEIR CONTINUED ERECTION - HOW PATHETIC! I REFUSE TO STRENGTHEN THIS NARRATION BY REPEATING IT, TO CONFER UPON IT AN IRREMOVABILITY THE EQUIVALENT OF DESTINY, TO CONFUSE THE BIOLOGICAL AND THE CULTURAL.

I WILL NOT CONSIDER YOU AS SOMETHING SEPARATE FROM ME. YOU BELONG TO ME, BECAUSE THROUGH YOU I HAVE FOUND SOMETHING IMPORTANT AGAIN. THERE HAVE BEEN TIMES WHEN YOU WERE FRANTIC, SHARP LIKE SPLINTERS, SHATTERING OUT IN EVERY DIRECTION, BUT LATELY, YOU ARE DEEP AND WIDE AND STEADY, NOT AS IMMEDIATELY VISIBLE UNDER THE SURFACE, BUT JUST AS PRESENT. LATELY, YOU ARE A PLACE INSIDE MYSELF THAT I BREATHE INTO TO MAKE MYSELF LARGER, TAKING UP SPACE AND MAKING SPACE FOR OTHERS. YOU HAVE GIVEN ME CLARITY AND A GOAL. YOU ARE MEMORY AND REVOLT.

THAT I WILL CONTINUE, THAT MUCH IS CERTAIN. I DO NOT SEE AN AGE APPEARING IN THE DISTANCE THAT WOULD HAVE SOLVED THE CONDITIONS THAT MAKE ME EXIST. I TRAVEL NOT ONLY FROM ONE ERA TO ANOTHER, BUT ALSO FROM ONE COUNTRY, ONE CULTURE, ONE LANGUAGE TO ANOTHER. IT CAN HAPPEN THAT ONE DOES NOT RECOGNIZE ME RIGHT AWAY: ALREADY WHEN I STARTED TO EXIST, I WAS ANDROGYNOUS, THE QUEEN OF QUEERS! I HAVE ALWAYS BEEN MASCULINE AND FEMININE AND I HAVE ALWAYS BEEN MORE THAN ONE. I WILL MEET MY MEDUSANS AGAIN AND AGAIN, TO INSIST. I WISH TO HEAR HOW MY MEDUSANS EXPLODE. THEY, WHO DO NOT KNOW ABOUT THEIR POWERS, SHOULD BURN CONSTANTLY. YOU ARE A FEMININE VIRTUE.

VECTORS

A PARTIAL LIST OF THINGS PEOPLE HAVE CALLED ME WHEN I LET MYSELF BE ANGRY:

IRRATIONAL
UNSTABLE
TOXIC
SCARY
IN NEED OF HELP
IN NEED OF THERAPY
IN NEED OF A MENTAL HOSPITAL
IN NEED OF MEDICATION
A LUNATIC
IDIOTIC
PARANOID
PSYCHOTIC
HYSTERICAL
NUTS
DERANGED
SCHIZOPHRENIC
DEMENTED
CRAZY
INSANE
A PSYCHO
A BROKEN DOG
A BITCH
A CUNT

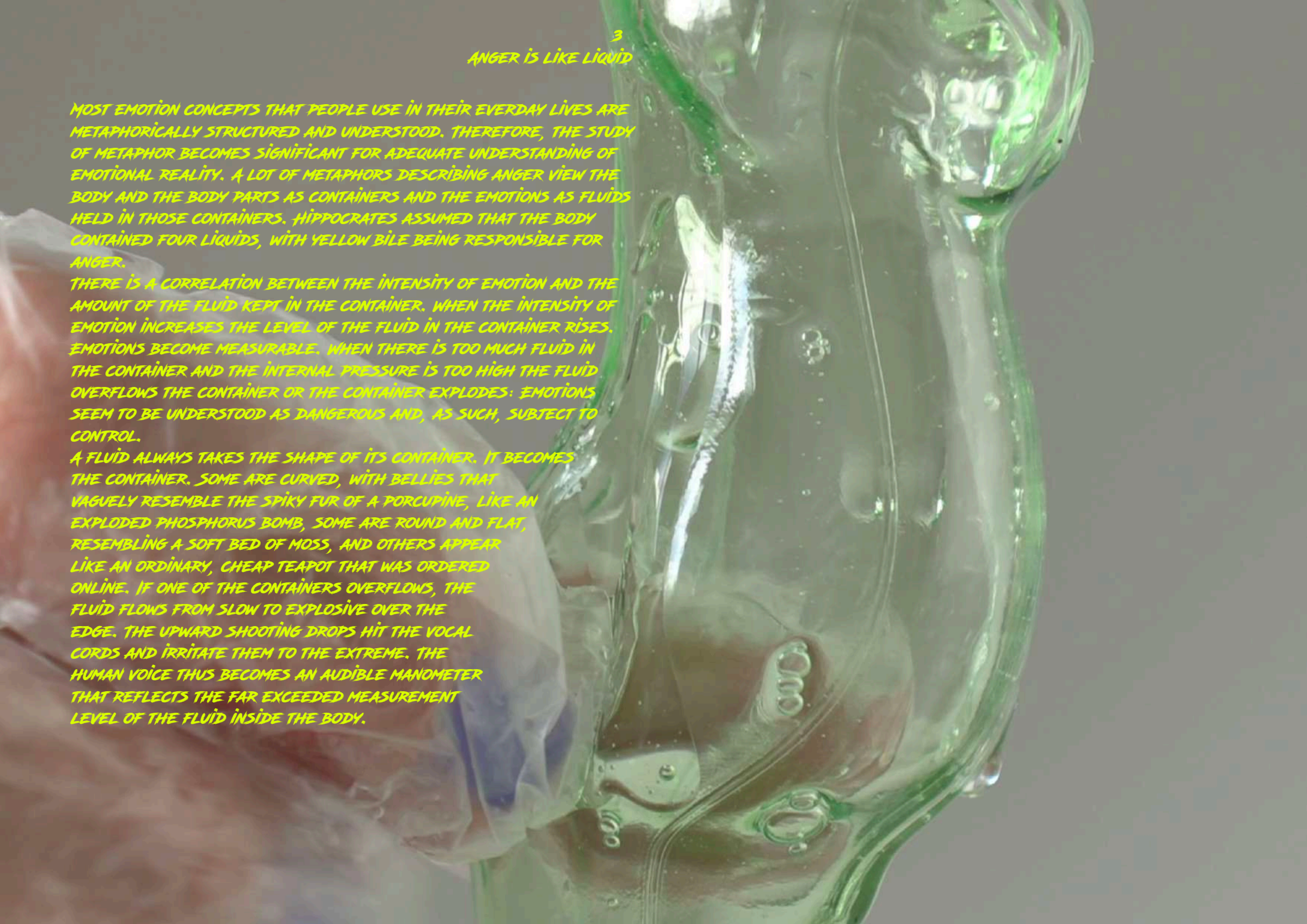
AS A GIRL, I LEARNED TO FEAR MY ANGER. MY ANGER BECAME SO MANY ITERATIONS OF „WHAT IS WRONG WITH YOU?“ THAT THE ONLY SOLUTION FOR ME WAS TO PUSH IT DOWN DEEP INTO THAT BURNING HOLE AND LET IT COME OUT IN ANY OTHER WAY. I COULDN'T LET THAT DOOR OPEN BECAUSE IF I DID, THE HEAT BELOW MY SKIN WOULD BURN ME INTO NOTHING. I'D COLLECT ITS HEAT IN FIERY BALLS THAT I'D SWALLOW WHOLE AND LOCK AWAY. MY ANGER WAS SOMETHING MOVING SIDeways: SOMETHING THAT WAS REDIRECTED IN ANY OTHER WAY BUT ANGER. I'VE LEARNED TO WALK THROUGH MY ANGER. IT HASN'T KILLED ME. IT ISN'T MADNESS. IT IS ENERGY THAT I KEEP FEELING AND WHICH IS NO LONGER MOVING SIDeways, BUT STRAIGHT AHEAD.

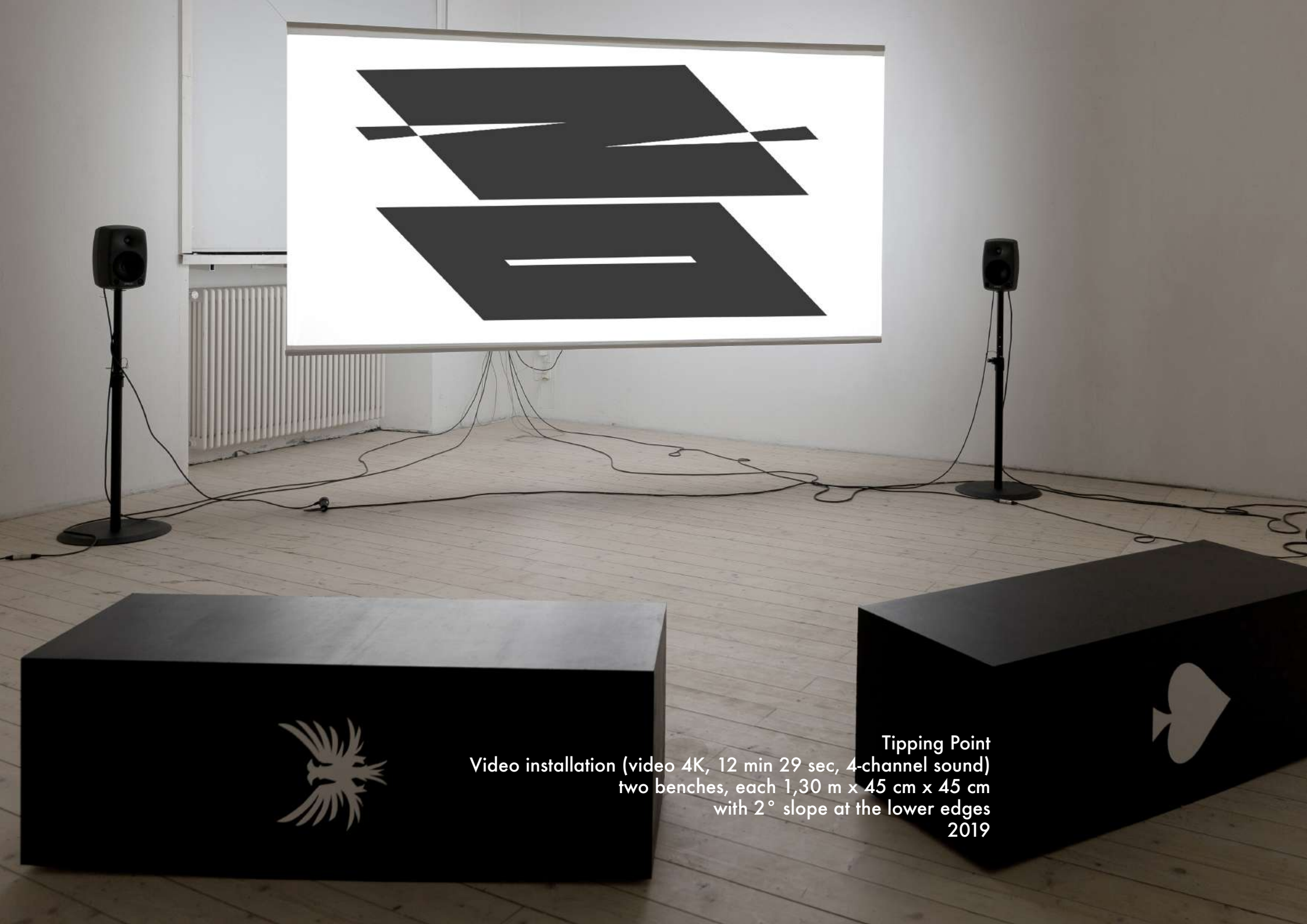
ANGER IS LIKE LIQUID

MOST EMOTION CONCEPTS THAT PEOPLE USE IN THEIR EVERYDAY LIVES ARE METAPHORICALLY STRUCTURED AND UNDERSTOOD. THEREFORE, THE STUDY OF METAPHOR BECOMES SIGNIFICANT FOR ADEQUATE UNDERSTANDING OF EMOTIONAL REALITY. A LOT OF METAPHORS DESCRIBING ANGER VIEW THE BODY AND THE BODY PARTS AS CONTAINERS AND THE EMOTIONS AS FLUIDS HELD IN THOSE CONTAINERS. HIPPOCRATES ASSUMED THAT THE BODY CONTAINED FOUR LIQUIDS, WITH YELLOW BILE BEING RESPONSIBLE FOR ANGER.

THERE IS A CORRELATION BETWEEN THE INTENSITY OF EMOTION AND THE AMOUNT OF THE FLUID KEPT IN THE CONTAINER. WHEN THE INTENSITY OF EMOTION INCREASES THE LEVEL OF THE FLUID IN THE CONTAINER RISES. EMOTIONS BECOME MEASURABLE. WHEN THERE IS TOO MUCH FLUID IN THE CONTAINER AND THE INTERNAL PRESSURE IS TOO HIGH THE FLUID OVERFLOWS THE CONTAINER OR THE CONTAINER EXPLODES: EMOTIONS SEEM TO BE UNDERSTOOD AS DANGEROUS AND, AS SUCH, SUBJECT TO CONTROL.

A FLUID ALWAYS TAKES THE SHAPE OF ITS CONTAINER. IT BECOMES THE CONTAINER. SOME ARE CURVED, WITH BELLIES THAT VAGUELY RESEMBLE THE SPIKY FUR OF A PORCUPINE, LIKE AN EXPLODED PHOSPHORUS BOMB, SOME ARE ROUND AND FLAT, RESEMBLING A SOFT BED OF MOSS, AND OTHERS APPEAR LIKE AN ORDINARY, CHEAP TEAPOT THAT WAS ORDERED ONLINE. IF ONE OF THE CONTAINERS OVERFLOWS, THE FLUID FLOWS FROM SLOW TO EXPLOSIVE OVER THE EDGE. THE UPWARD SHOOTING DROPS HIT THE VOCAL CORDS AND IRRITATE THEM TO THE EXTREME. THE HUMAN VOICE THUS BECOMES AN AUDIBLE MANOMETER THAT REFLECTS THE FAR EXCEEDED MEASUREMENT LEVEL OF THE FLUID INSIDE THE BODY.





Video installation (video 4K, 12 min 29 sec, 4-channel sound)
two benches, each 1,30 m x 45 cm x 45 cm
with 2° slope at the lower edges
2019

Tipping Point



When we say that something is on the brink, we mean the state between resting and falling, with falling being the more likely option. That something tips into the positive is not intended. *Tipping Point* is a video installation that makes the globally perceptible social

feeling of states that are about to turn into the negative perceptible in different ways, in that each element of the video installation carries the tipping in its own way.





Tipping Point

When you say that something is on the brink, you mean the state between resting and falling, with falling being the more probable option. The fact that something tips over into the positive is not intended.

The mood, the political situation, the climate – they flip from a state that is perceived as familiar to one that is perceived as negative and is difficult to reverse.

The tipping often has crisis-triggering consequences that were denied or suppressed in advance for various reasons. The tipping is the moment between two states, the point before a dramatic turn: The change announces itself, but is not yet completed.

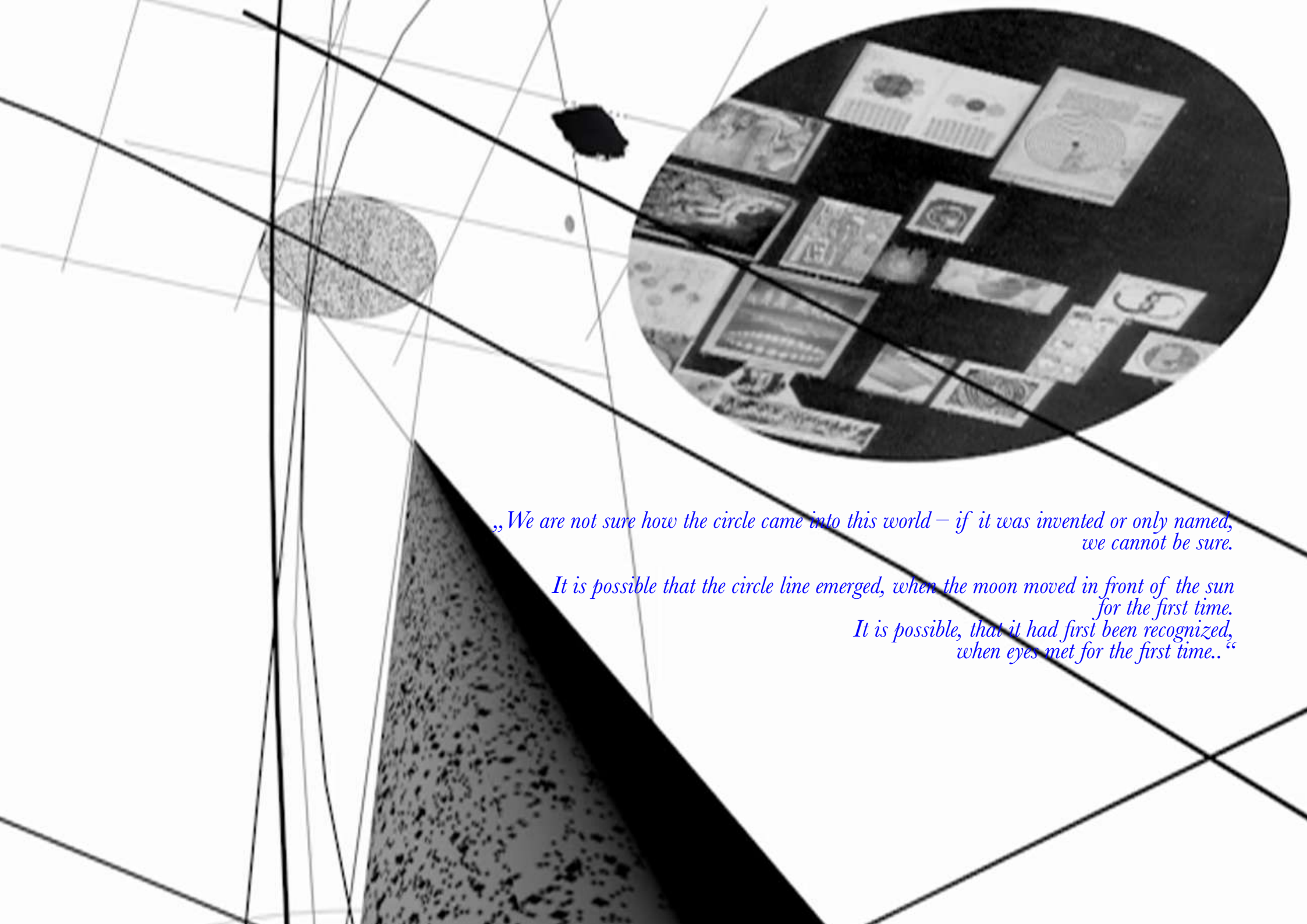
On the level of perception, the tipping is shown in the tipping figure: the tipping figure is a figure of thought of doubt. The possibilities of interpretation are equally consistent, but mutually exclusive. It is neither possible to see both figures at the same time, nor to hold one's own perception at the moment of flipping. The attempted overcoming of the crisis is a kind of optical self-correction. A person who avoids ambiguity draws from this the advantage of supposed simplicity. One's gaze habitually falls on one thing, while the „other“ is imperceptible at that moment. This „other“ therefore not only denotes the perceptual limits of the individual, but also that which a society as a collective community of perception has pushed to the margins, i.e. repressed. The return of the repressed describes the point in time when something previously unseen or ignored pushes its way into the realm of one's own perception. On the way between two options, third figures emerge that elude the usual classification.

Lilian Robl

The concept of a circle is rethought by destabilising fixed definitions and replacing them with new possibilities. The female narrator's warm voice stands in contrast to the slickness of the animated images – as if she were telling an abstract fairytale to a child. It could turn out to be post-science of some kind, in which an apocalyptic event wipes the slate clean and fixed assumptions cease to exist.

Synset circle
Video Full HD
vertical format
22 min 39 sec
voice over
2019





*„We are not sure how the circle came into this world – if it was invented or only named,
we cannot be sure.*

*It is possible that the circle line emerged, when the moon moved in front of the sun
for the first time.*

*It is possible, that it had first been recognized,
when eyes met for the first time..“*

“We see the circle as a linear structure.

*We do not see:
a circular area, that lays on a minimally larger circular area of contrasting color*

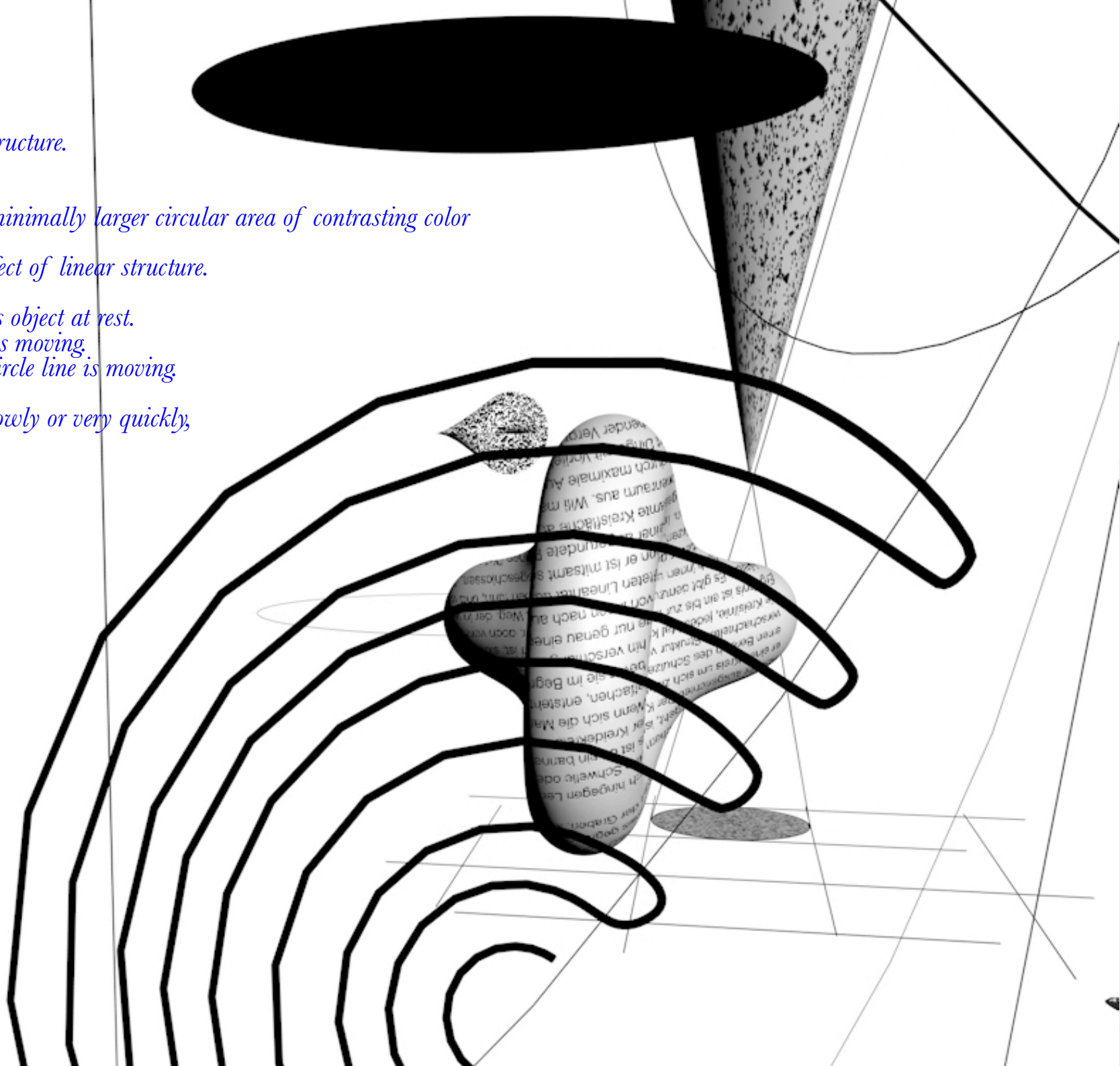
– and thus only produces an effect of linear structure.

We see the circle as a motionless object at rest.

We do not see if the circle line is moving.

We do not even wonder if the circle line is moving.

*It could spin constantly, very slowly or very quickly,
we would not see it.* “



Synset Circle

A line forms an arc.

By the end, it returns to its beginning

In the very last moment of the rotation, a circle occurs.

What is orbited becomes circled, thus demarcated.

A movement became a demarcation.

First, beginning and end fall into one another, then inside and outside fall apart.

Before the circle segregates, there is no sphere.

The closed circle on an even level separates an inside and an outside.

The line of the circle itself belongs to neither of those spheres.

It is the distinction itself.

We are not sure how the circle came into this world – if it was invented or only named, we cannot be sure. It is possible that the circle line emerged, when the moon moved in front of the sun for the first time. It is possible, that it had first been recognized, when eyes met for the first time.

Even without knowing what a circle is, it is possible to walk it. One says, that one went in circles, when after a considerable time, mistakenly again arriving at the starting point from which one departed. Here, the walked circle shape can very much deviate in the form of dents and arcs. The walked circle then only is nearly circular. It is non-round. That means, it is neither circular nor angular; it is merely – rounded. The circle is round because of its round shape – this assessment condemns logic as an “incorrect circle“. Thought should never move in a circle.

By means of straight lines, the non-circular can shape into circular shape: one goes into the inner realm of the figure and at will choose one point in the area, that is supposed to be the centre of the circle. From this center lines by the same lengths then run to the periphery. They produce a rounding pressure on the spots that are still dents or arcs. That way, an almost circle becomes a circle.

However, the circle can also reach the round without rounding measures like these. The one rounding element is being replaced by the endpoints of a multitude of equally long lines, all originating in the same departing point. The round structure is then reduced to linear elements.

On a semantic level, the image of a circle manifests through a terminology, that points to repetition, similarity or completion. In any case, the circle reassures itself of at least one of its characteristic qualities.

In a diagram with the opposite polarities concrete / abstract and dynamic / static, it is possible to locate definitions that contain the word “circle“: for instance the term water circuit (in German: Wasserkreis) is placed in the field of concrete / dynamic and mirrors itself as a sphere of activity (in German: Wirkungskreis) into the field of abstract-dynamic: the sphere of activity spreads in waveform. Applied to life, the circle represents a momentary closed group that gathers around a concrete or abstract centre – here, the circular form remains envisioned. It emphasises the commonality within the group of excluding the ones outside of the circle. The family circle is more static and more difficult to change than the circle of friends. Whoever leaves the circle, leaves a gap.

Once the circle is created, it can be entered at any point. Then one can walk eternally in the circle without turning back. However, the circle as a figure is not eternal since after one completed round one starts meeting the same points. Walking for too long without interruption can cause circulatory problems. The loop can be varied through change of direction in order to prevent that: for instance one initially walks half the circle, then turns around to the half of the covered semicircle and then proceed from there. If the circle is located in a tilted position in three-dimensional space, one can additionally use the height differences: one can alternate walking up and down. The circle line is the edge, where inside and outside meet. In order to get from a place

inside the circle to an opposite one on the other side, without piercing the area, one has to overstep the edge. However, this only is valid for circles that are located on a surface. When a circle is placed in three-dimensional space for example on a torus, it is possible to get from one side of the circle to the other without passing the edge created by the circle: not through the circle, but around it.

Edges can behave differently to the framed object: a sling for example can contract at any time. Who then is located on the edge, falls into space. Equally unreliable is the edge of a wave- or cloud ring: it is always in motion and only exists for the moment.

However, if one deals with the edge of a disc, the edge keeps its shape: it neither widens nor contracts. A disc, usually, has the purpose to turn or being turned: on a rotary disk everything rotates around its centre. In the exact centre a singular, motionless point is located. This point contains no expansion and belongs to no dimension. It is exclusive. When marking a point within a circle and marginally missing the centre, it is simple to recognize that it doesn't belong there. The circle line yearns to move the dot into the centre. Thus the periphery produces the centre, the centre does not produce the periphery. If the circle line on the other hand exhibits a hole or a gap, it can be seen that the influence is annulled: the gap generates tolerance, since all of sudden the line condones a point aside of the centre.

A dot is indivisible. The stowage of multipel dots in a row creates a line. A line is length without width. One more line and an area emerges. The circle can represent a special form of any concluded form. If the area is extended with an additional angle, an object is being produced. The corporeal similitude of the circle is the ball. The ball is an object with the smallest surface in relation to its volume – same goes for the circle with the smallest extent in relation to its large content. Very large and very small objects thus tend to have spherical shape. They optimize the relation of surface and volume. Plants produce fruit in the shape of marbles, animals coil into the shape of a ball to present as little surface as possible, they build spherical nests and caves. The underground cavity is located in a specific spot, but not in it's space: whoever does not want to decide between absence and presence can stay in a cavity.

If a ring is dug instead of a ball-shaped volume, a ring ditch is revealed: the significant aspect about the ring ditch is however not the ditch, but the hill piled up with excavated material. A ring ditch, in which void and abundance interchange thus not aim at depth but at height, is a threshold or a wall. As a manifested boundary line it aims at defence. The circle often is a banning one: the magicians builds a magical wall by drawing a circle; the chalk circle marks the area in which the spell is effective or marks the area of protection.

When the walls within a circle multiply in a nested way, a circular labyrinth results. A circular labyrinth occurs when the circle line takes a turnaround each time it is about to close. The result is a devoured path towards the middle yet without branches, dead ends or loops. Therefore, only one way leads from outside to inside and from inside to outside and it does so in an arranged, predictable manner and whoever follows it, inevitably lands in the centre. Straying is eliminated in this folded linearity. Yet, there is no way to shorten the way cleverly since all changes of directions are mandatory and designed to be passed. In a rounded pendulum movement the person located in the labyrinth bit by bit paces off the entire circular area and encircles itself. A maximum amount of detours fill the entire inner room.

To withdraw the roundness from a circle, one possible strategy is to inflate the round to a maximum until it is linear: eternity is fond of reversing things into their opposite. With sufficient enlargement, the segment of a circle becomes a straight line. The curve then is being assimilated to the straight. If all this is approached from the reversed perspective and the circle radius is contracted to the extent that it shrinks to zero, the circle becomes a dot. The dot is the diminutive form of the circle: the little circle (in German: Kreislein). Within the category of curvature the rectangle is a possible counterpart to the circle: the circle is a habitually intransigent object. It resists to be transferred into the realm of the square, although it contains an unlimited number of corners itself. The infinite number pi describes the relation

between the volume of a circle to its diameter and based on its unreasonable character is often described as irrational. When the circle tips into an oval, an ellipse emerges. The ellipse seems more dynamic than the circle, standing up it seems aspiring even if wobbly. Many carelessly executed ellipses actually mean circles and many circles actually mean simply something round. For this reason it is recommended to add a caption to a figure. The circle is a special form of an ellipse. There is a multitude of varieties of ellipses, depending on the degree of their compression but there is only one circle: the circle is a binary, radical form. By overcoming the ancient concept of the cosmos, man became an insignificant phenomenon in the periphery of a universe that does not assign man a special position. In this time a transition takes place from a concept of ideal forms to one that derives their forms from laws of nature. Think of the long inner battle of Kepler, who finally had to give up the circular shape, favored since the ancient times, for the benefit of the aesthetically less pleasing ellipse. Harmonic order gives way to a turbulent and dangerous cosmos.

A form presents itself depending on the perspective taken: A straight line curves to a spiral shape in space. If light falls on it from above, the spiral casts a shadow in the shape of a circle. It seems as if the line is wrapped around the circle. In profile a circle seems like a straight line; something can appear like a circle when being flat, but actually having a corpus – like a cylinder or a cone. Flatness conveys that whatever is or could be behind or under the surface is being ignored. No one wonders what a circle looks like from behind! On its back one might find an apparatus that produces the circle intentionally or involuntarily but has nothing to do with the circle itself.

Thus the circle is a object unclearer than it might seem at first sight: We see the circle as a linear structure. We do not see: a circular area, that lays on a minimally larger circular area of contrasting color – and thus only produces an effect of linear structure. We see the circle as a motionless object at rest. We do not see if the circle line is moving. We do not even wonder if the circle line is moving. It could spin constantly, very slowly or very quickly, we would not see it. In order to notice any movement, the symmetry has to be taken from the circle: even a minimal curvature or indentation produces an uncatchable imbalance and the continuous circling around the absolute centre plunges into chaos. The circle then no longer conveys calming but solely upsetting qualities. Whoever is placed inside a circle will sooner or later feel the desire to deform it. She will want to try to widen the circle in certain areas, through which the circle line ruffles. Once the circle is being put out of shape, the circle line can, depending on quality, be bent or stretched. The curved circle keeps the shape into which it has been put. The elastic circle flicks back into its original form as soon as it is being released.

If the circle has to be stored space-savily, it either can be accurately folded or crumpled. Related to crumpling is the so-called circle scribbling. The phase of the circle scribbling is reached at around 21 months in a child's life. It leaves bundle shaped traces on paper. A bundle is a chaotic knot. In the knot itself is a logic of above and beyond. In the knot that closes, the circle disappears. The circle is not knotted.

In the practice of the knot the circular line can be folded in multiple forms. If you fold the circle line once along the axis that is not the symmetrical axis, a crescent appears. By screwing in, an infinity symbol appears – the circle line intersects itself. An infinity symbol can not only emerge out of a single circle line, but also through two circle of the same radius that through touch connect into one joined form. The term “touch“ implies a contact between the two circles but they share a mutual dot.

When inducing a rip into the circle line, the concept of the circle opens itself towards the chaos that orbits it. Chaos at all times has coexisted with the circle but the close circle line prevented an intrusion. Through the fissure in the line chaos has unhindered access to influx and emit. What had been locked inside the circle can now become part of the chaos and disperse in it. The circle has emancipated itself from the chaos through its circle being. It is anti-chaos: it is evident what a circle is and what it is not. The first rip perhaps is only one of many. A small rip can transmit itself to all bordering parts, just how one single run in tights can destroy the entire fabric. If chaos should be produced with the circular area and

not with the circular line, the area can be folded: with every fold the thickness doubles. That way the fold can be used for bridging distances towards objects outside of the circular area or also inside of it – the fold as abbreviation within the circle. If one folds a circle right in the middle and places it in a room with two dimensions, the circle has halved because of the fold: it is only a crescent. In three-dimensional space by contrast the fold casts a shadow on the circular area. The circle hides in the shadow of its fold.

The unintentional fold is the kink which produces even more chaos than the fold. No intention nestles in the kink, the kink mainly is troublesome. In order to prevent kinks, the circle can be curled up: after rolling it out no change in form can be noticed – as opposed to folding or kinking. Rolling out and folding can be combined in the process of kneading: through the reallocations adjacent points necessarily move away from each other. They mingle and disappear somewhere in the circle. Yet, this liquidation of original neighbourhoods does not eliminate the potential of dots meeting again by chance. When dots merge, a line appears.

Digression
Video, Full HD
vertical format
13 min 43 sec
voice over
2017

The video investigated the term of *Digression*, aiming to find or create a structure within the process of digressing, which seems diffuse and elusive at first: A female off-screen voice develops a theory on digression, which is growing ever more fantastical, but at the same time adheres to her own internal logic. Her words are visualised by ink drawings fading in and out like a slideshow lecture would, creating ambivalence between what is said and what is shown.



„Digression is the extension of the given,
thus an indication of insufficiency, of a gap,
a void, a hint at what
could have been said.



The cyclone as a trap for contingency is imperceptively present at all times, circling high above and deep below the main theme. The cyclone above the theme and the one below the theme inherently attract each other, constantly trying to conjoin into a doubled cyclone. Through both cyclones moving towards each other, the main theme which is trapped in between the cyclones pushing towards one another, is edged away.“

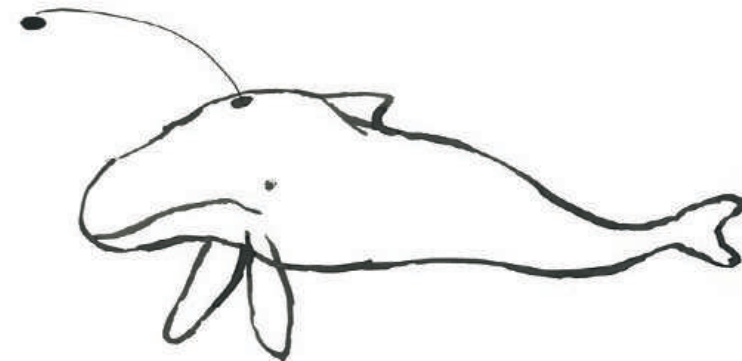
„Digression is a space of echoes, in which certain notes linger and resonate in several corners. The number of the echoes being reverberated through the mountain faces is dependant on the quality of the latter. Into some directions, the echo is more likely to unfold than in others. “



„The hole on the other side has properties of spontaneous and figurative changes in its form, thus it is capable of chameleonizing.

In the act of chameleonizing, the hole-like in the respective form disappears. Whereas in the process of chameleonizing into a fermata, the hole splits into two self-contained forms (namely dot and slur), the shape remains in its original when becoming whale.

Only the function then changes: abstract hole turns into a blowhole, emitting a fountain in each of the whales' grasp for air. “



In the moment of being affected, with the focus shifting from main to secondary matter, digression takes place: the subordinate temporarily becomes the superordinate, the periphery turns into the center, what is negligible becomes central. Hereby, digression is not necessarily acknowledged as such, often only in retrospect it can be identified. Therefore digression can not only be utilized as a precisely aimed method but can also develop into a momentum with its own characteristics.

Digression takes place in the moment of a digressive threshold is crossed. This threshold is not a distinct limit, making it possible to see digression as part of a binary structure. It rather is a gradual system with blurred and varying limits, in which dots concentrate around the main subject, gradually thinning out towards the periphery in number.

When looking at digression as a covered distance, two fundamental patterns of movement can be noticed. Unconditional devotion to the lure of digression on the one hand, and the conscious return to the initial stimulator on the other: a brief halt, overlooking the distance covered, deciding to turn back.

Two different schemes of this pattern of returning home:

1. Method of return

Upon departure from each of the stations, the previous one can be reconstructed and returned to in reversed direction. Assigning content to the horizontal axis in the coordinate system, and time to the vertical axis means that within the method of return, the reversed way is represented by the horizontal, whereas the vertical shows a difference in height: indentations carve out dents whereas abstraction generates flattening.

2. Gathering loop

Jumping back to the original stimulator, the quickest connection of two dots is by means of a line. The distance covered departing from the stimulator can be described as a closed formula in this case, since it ends at the same point where it began. The ends of this form are close to one another on a spatial level, but diverge on a temporary one. Connection of the gathering loop forth to the hunter-gatherers: leaving camp, wandering around, hunting edibles, return to camp with the fresh kill or gathered tubers and fruits. Therefore: possessing more than before. Which “more“ does digression bring back into camp?

The outlined gathering loop in its idealized form can be described as a circle. Yet, the circle can only take on abstract shapes, as opposed to its associated form of the hole. The hole on the other side has properties of spontaneous and figurative changes in its form, thus it is capable of chameleonizing. In the act of chameleonizing, the hole-like in the respective form disappears. Observed and documented forms of chameleonized forms are comb, fermata, whale, drone, bird of prey and Y-or-forked-branch. The concrete form that the hole can take on, can be divided into two groups, based on their type of development and genesis: comb along with drone, bird of prey and Y-or-forked branch share the characteristics of a mono-chameleonization, which means that the figurative form shows itself as one single closed form. Fermata along with whale share the feature of complex chameleonizing. Within this category they need to be differentiated: whereas in the process of chameleonizing into a fermata, the hole splits into two self-contained forms (namely dot and slur), the shape remains in its original when becoming whale. Only the function then changes: abstract hole turns into a blowhole, emitting a fountain in each of the whales’ grasp for air. When doubled, new forms emerge out of the shapes of the chameleonized hole: two fermatas become a face, two combs become drums, two Y-or-forked branches turn into a dumbbell shaped missile. In case of the Y-or-forked branch, digression is a questions of perspective: every branch can appear as the digression of the other. Three types of the Y-or-forked branch: Y-or-forked branch, whose trunk goes straight up and the fork grows lateral (Type 1); Y-or-forked branch whose trunk goes straight up to then split into two smaller branches, departing in an angle upwards (Type 2); Y-or-forked branch, whose trunk goes straight up to then split into three or more smaller branches (Type 3).

Back to the hole and the hole-likeness in an abstract hole: a hole can be utilized to produce connection. Digression fundamentally aims at finding a loophole. A loophole can be defined as a hole one can only slip in and slip through. Its form is as abstract as it is intense: the ever tighter opening. It requires flexibility. Once digression found its loophole and has bent in order to squeeze through, there are two possibilities:

immediate clogging of the hole or docility. Choosing the latter means the loophole becomes a transit hole for other digressions and thus expands.

The expansion of the described abstract hole is the abyss. In the context of digression this abyss becomes a funnel-shaped vortex (also: cyclone). In the moment of hesitation, alleged facts get into a vortex of questionability. A spiral undertow emerges in which each digression entails further imaginary digressions. Digression then is no longer conducted, it is suffered from. Condition and dependance rotate recurrently and relativize each other, until each detail is detached from the rest and replaced by a range of alternative possibilities. Digression is the extension of the given, thus an indication of insufficiency, of a gap, a void, a hint at what could have been said. The cyclone as a trap for contingency is imperceptively present at all times, circling high above and deep below the main theme. The cyclone above the theme and the one below the theme inherently attract each other, constantly trying to conjoin into a doubled cyclone. Through both cyclones moving towards each other, the main theme which is trapped in between the cyclones pushing towards one another, is edged away. This new shape of a doubled cyclone which resembles an endlessly long hose, constricted in one specific spot, is called hyperboloid. The hyperboloid cyclone changes its form while swirling. If the shape of the hyperboloid intensifies to the point where its center point is nothing more than a very small hole, it can easily break apart: one vortex turns into two again.

A form often mistaken for the vortex, is the circle-hole-hybrid. Seen from above, their shapes are indistinguishable. Yet, seen from the side it is revealed, that the circle-hole-hybrid is flat. Thus, in threedimensional space it only exists as a line, whereas as the vortex holds a plastic form in three-dimensional space.

The positive mould for the vortex are mountains. Anatomically speaking, digression is mountainous, hence undulating, spiky, rutted, unpredictable. From time to time, rocks break loose from the mountain face and rest at the deepest point of the canyon. Their purpose is to perceive acceleration and gravity. The mountains produce echoes: digression is a space of echoes, in which certain notes linger and resonate in several corners. The number of the echoes being reverberated through the mountain faces is dependant on the quality of the latter. Into some directions, the echo is more likely to unfold than in others.

Aside from the echo, staying in the mountains can cause vertigo. The world presenting itself as no longer solid, but wavering. Aside from this phenomenon of a hight vertigo, vertigo in the context of digression can also only occur in a certain area, in which fixed points are no longer given.

Staying with the circle as the idealised form of the gathering loop, digression as a mountainous, dynamic structure is a circle of movement, not one of limits. As opposed to a limiting circle, the moving circle is not a closed form from the outset, seperating indeterminate areas into inside and outside. This distinction is made only when the circle line hits its beginning point and thus closes the form. Moving circles as well as limiting circles occur when something is wrapped around something else. This other is predominantly a void. How do void and hole differ? The hole is a void but the void is not automatically a hole. Derivation: an abstract, non-clogged hole is supposed to wrap around “something“ that is not a void. By adding the hole, the “something“ becomes less. Evidently: hole produces void.

Back to the original form of the gathering loop: digression as a process allows it to connect arbitrary points. The line of digression catches points while rewriting itself: the line produces waves, loops, bows and knots. There are multible ways to connect points by means of a line, just as there are multiple ways of comparing unlike things that seem to have no natural coherence at first sight. Through comparing, an approach takes place, through this approach an alignment of the unlike.

I love the shadow and the shade
Performance lecture, 2018
in the context of an event
at the Richard-Strauss Institute
Garmisch-Patenkirchen
about the opera *The Woman
without a Shadow*



Teil 1

Kontakt

Zu meinem Schatten stehe ich meist über meine Fußsohlen in Kontakt. So bleibt jener mit mir verbunden.

Gender

Im Gegensatz zu Tieren, die nicht erkennen, dass ihr Schatten zu ihnen gehört, begreift der Mensch seinen Schatten als Erweiterung des eigenen Körpers. Ist somit der Schatten einer Frau weiblich?

Datenschatten

Der Datenschatten ist, wie der analoge Schatten, erweiternder Teil des Menschen. Im Gegensatz zum analogen Schatten ist er auf viele Orte verteilt. Wenn die dem Datenschatten zugehörige Person verschwindet, bleibt jener trotzdem bestehen.

Nähe

Je näher der Körper an die Fläche gelangt, desto mehr verschmelzen Körper und Schatten ineinander. Der Schatten ist klein, weil man liegt, oder: Der Schatten ist klein, deshalb liegt man.

Ähnlichkeit

Der Schatten bleibt auf einer Fläche, welche nicht oder nicht komplett lichtdurchlässig ist, liegen. Deshalb sind sich der Körper, der dem Schatten zum Anlass wird, und die Fläche, auf die der Schatten fällt, ähnlich: Sie beide bieten dem Licht ein Hindernis.

Falsches Wissen

Ein Schatten kann etwas bis nichts über das Objekt aussagen, das ihn wirft.

Gewicht

Im Gegensatz zur Schwere des Körpers ist der Schatten leicht. Ist der Schatten eines schweren Objekts schwerer als der eines leichten Objekts?

Rohrschach

Wirft ein Objekt einen symmetrischen Schatten in eine Wandecke, so dass seine Mittelachse deckungsgleich mit der Kante ist, scheint der Schatten sich selbst zu werfen.

Falsche Schatten

Löffelobjekt wirft Gabelschatten.

Fehler

Ist der Schatten ein Fehler?

Frage

Sind Worte so etwas wie die Schatten des Begriffs?

Zeit

Am Anfang der Zeitmessung stand der Schatten. Mithilfe des Schattens kann Zeit räumlich abgelesen werden.

Relation

Schatten und Lichtquelle befinden sich in einem besonderen Verhältnis zueinander: Es steht immer etwas zwischen ihnen. Demgemäß ist das zwischen Licht und Schatten vermittelnde Objekt stets eingeklemt zwischen zwei Extremen. Vom Licht aus gesehen, verschanzt sich der Schatten hinter dem Objekt. Er wird nie das Licht sehen, welches ihn erzeugt.

Sichtbarmachung

Fehlt dem Schatten eine Fläche, auf die er fallen kann, kann Nebel, Rauch oder Staub ihn tragen.

Schnittmenge

Wenn zwei Schatten den gleichen Ort besetzen, addiert sich deren Dunkelheit zu einer noch dunkleren.

Teil 2

Schattenflucht

Der Schatten, der seiner Dunkelheit müde wird und deshalb aus dem Schatten ins Licht tritt.



Schattigung

Den Schatten, der aus der bewussten Entscheidung heraus entsteht, Schatten spenden zu wollen, nennt man Schattigung.

Kollektivschatten

Mehrere Schatten, die zu einem verschmelzen. Der einzelne Schatten geht im großen Schatten unter und verliert sich in kollektiver Dunkelheit.

Quetschschatten

Eine zu große Menge an Schatten zwingt sich auf eine zu kleine Fläche.

schattengleich

Zwei Objekte sind schattengleich, wenn sie den gleichen Schatten werfen, aber eine unterschiedliche Objektform aufweisen (zum Beispiel Spirale und Kreis).

Hinweisschatten

Einzig beschattete Stelle eines Objekts, das ansonsten gänzlich ausgeleuchtet ist. Die dunkle Stelle gibt den entscheidenden Hinweis auf ein Problem.

Schattenarchiv

Sammlung von Schatten ohne zugehörige Objekte.

Schattenwooge

Unbewegte Schatten, die erst durch plötzliche Bewegung auffällig werden, zum Beispiel bei aufkommendem Wind.

Schattenloch

Licht

Schattenfalle

Loch

Schattengefühl

Ein Gefühl, das ein Schattendasein fristet, bevor es mithilfe von Intellekt oder Emotion beleuchtet wird.

Nutzschatten

Der Nutzschatten wird nur aufgrund seiner schattenspendenden Wirkung gezüchtet. Welches Objekt den Nutzschatten erzeugt, ist daher zweitrangig.

Schattenkette

Nacheinander auftretende, sich voneinander unterscheidende Schatten. Das Gegenteil der Schattenkette ist der Blinkschatten: In zeitlichen Intervallen auftretende Schatten desselben Objekts.

Schattenzeiger

Der Schatten zeigt den Stand der Sonne an. Unter freiem Himmel kann jedes unbewegte Objekt zum Schattenzeiger werden.

Schattenlicht

Die Helligkeit, die im Schatten herrscht.

Ruheschatten

Schatten, der in Unbewegung verharrt, während sich das ihm zugehörige Objekt bewegt. Tritt zum Beispiel auf bei vollkommen runden Objekten. Das Objekt ist dann schneller als sein Schatten.

Schattenbasteln

Kombination von Objekten, die zu nichts anderem dient, als einen interessanten Schatten zu werfen. Das Schattenbasteln steigert die Schattenkomplexität.

Schattenskulptur

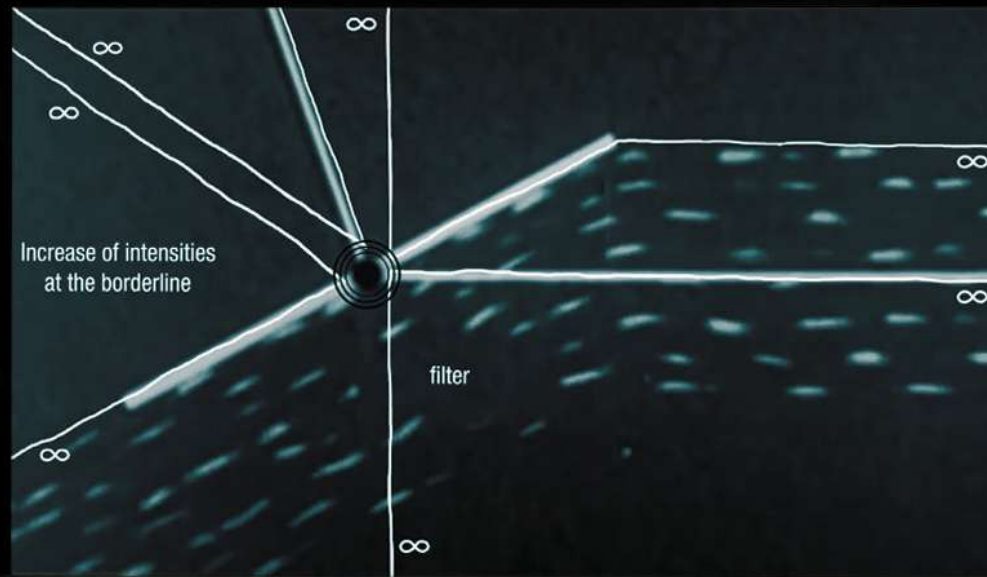
Licht und Schatten werden so oft übereinandergeschichtet, bis die gewünschte Form erreicht ist. Die entstandene Schattenskulptur entfaltet je nach Standort eine unterschiedliche Wirkung: In einem hellen Raum treten die Schattenschichten als skulpturale Elemente hervor, in einem dunklen Raum die des Lichts. Es scheint dann so, als würden die jeweiligen Schichten schweben. Bei diffusem Licht sind beide Materialien erfahrbar.

Schnarchschatten

Von Schnarchschatten spricht man, wenn zwei nebeneinanderliegende Schläfer*innen gleichermaßen schnarchen, wobei die Schnarchintervalle der*s einen leicht zeitversetzt hinter denen der*s anderen liegen. Die*der eine schnarcht im Schnarchschatten der*s anderen.

Licht

Schatten, der nicht abdunkelt, sondern aufhellt.

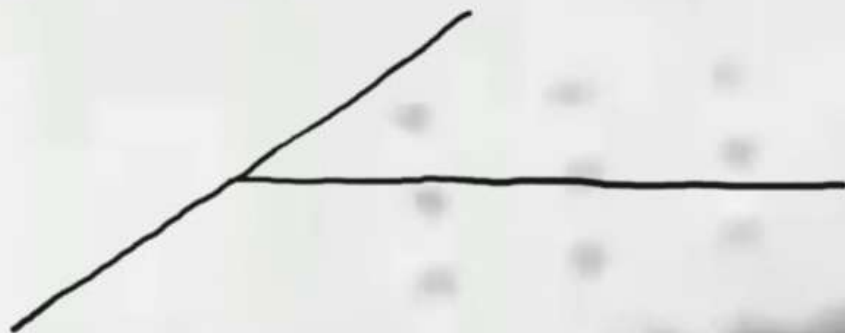


Winning Hearts and Minds,
Video Full HD,
6 min 43 sec,
Sound,
2018

'Winning Hearts and Minds' refers to a method used primarily in strategic warfare in which the opposing side is not to be fought with physical violence, but is instead manipulated emotionally or intellectually.

For this video, I worked with training films of the US Army Air Forces and overwrote their content with my own.

zone of transparency

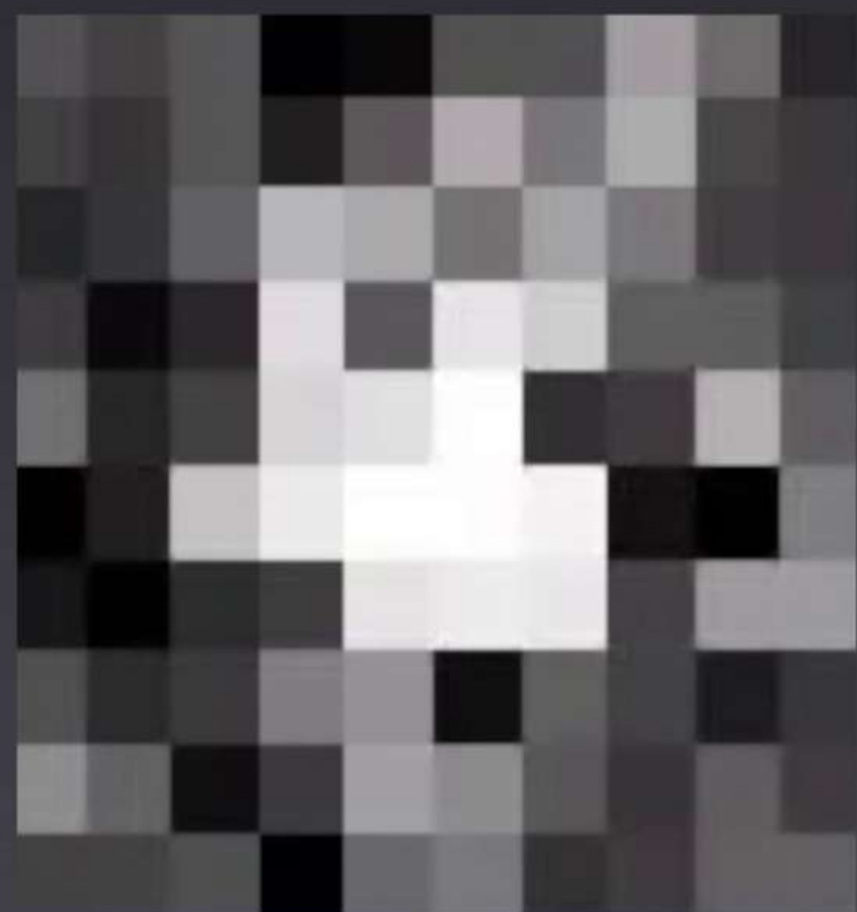
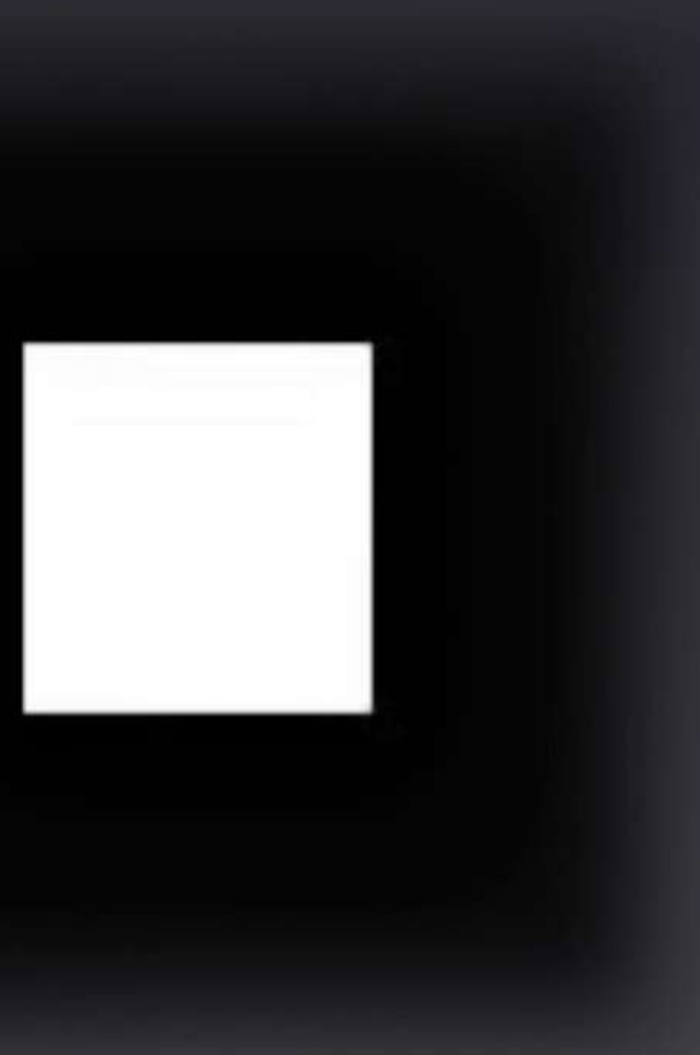


vantablack

du-dunk

presented image

reconstructed image in the brain



The Setting Sun Of The Alphabet
Video, Full HD,
4 min 42 sec,
Voice over,
2019

In three chapters, a female voice is thinking
out loud about past, present and possible
future modes of acts of thinking, speaking
and writing – meanwhile, nebulous shapes
are turning sharper and sharper.

WENN ICH VERSUCHE, SO ZU SCHREIBEN, WIE
ICH DENKE, IST DAS ERGEBNIS DEN TEXTEN,
DIE DIE DIKTIERFUNKTION MEINES COMPU-
TERS HERVORBRINGT, ERSCHRECKEND AEHN-
LICH: NICHT BEENDETE SAETZE, IRRATIONALE
GEDANKENGAENGE, WORTFEHLER...

DESHALB HABE ICH MICH DAZU ENTSCHIEDEN,
DEN STUENDIGEN ABGLEICH MEINER GEDANK-
LICHEN INNENWELT MIT GESCHRIEBENEM TEXT
AUFZUGEBEN UND STATTDESSEN DIE ARBEITSWEI-
SE MEINES COMPUTER ZU IMITIEREN.

JE NACHDEM, WELCHE ART VON SCHRIFTSTELLE-
RIN ICH GERADE SEIN WILL, ENTSCHEIDE ICH, AN
WELCHEN STELLEN DAS KOPIERTE IN SEIN GEGEN-
TEIL VERKEHRT WIRD, EIN JA ZU EINEM NEIN ODER
EIN DU ZU EINEM ICH WERDEN SOLL.

DIE SPRACHE WEISS MEHR ALS ICH: AM ENDE FIN-
DET SICH EINE SCHMITTMENGE ZWISCHEN DEN BE-
WEGUNGEN IN MEINEM INNEREN UND DEM, WAS
DER TEXT SAGT.

DER TEXT SPRICHT AUCH VON DINGEN, DIE MIR
BISLANG NICHT BEKANNT WAREN, UND ER SPRICHT
VON IHNEN IN EINEM TON, DEN ICH NICHT VON
MIR KENNE.

WENN IN EINER SPRACHE DER ZUKUNFT, WENN DURCH DIE EMANZIPATION KUNSTLICHER PSYCHEN DIE BEZIEHUNGEN ZWISCHEN MENSCH UND MASCHINE GLEICHWERTIG DER ZWISCHENMENSCHLICHEN SEIN WIRD, WIRD SICH DER SPALT ZWISCHEN UNSEM EMPFINDEN UND UNSEREM SPRECHEN AUF AEUSSERSTE VERGROESSERT HABEN.

DING UND BEZEICHNUNG DES DINGS WERDEN BIS ZU IHRER GEGENSEITIGEN ENTSPRECHUNG AUEINANDER ZUGERUECKT SEIN.

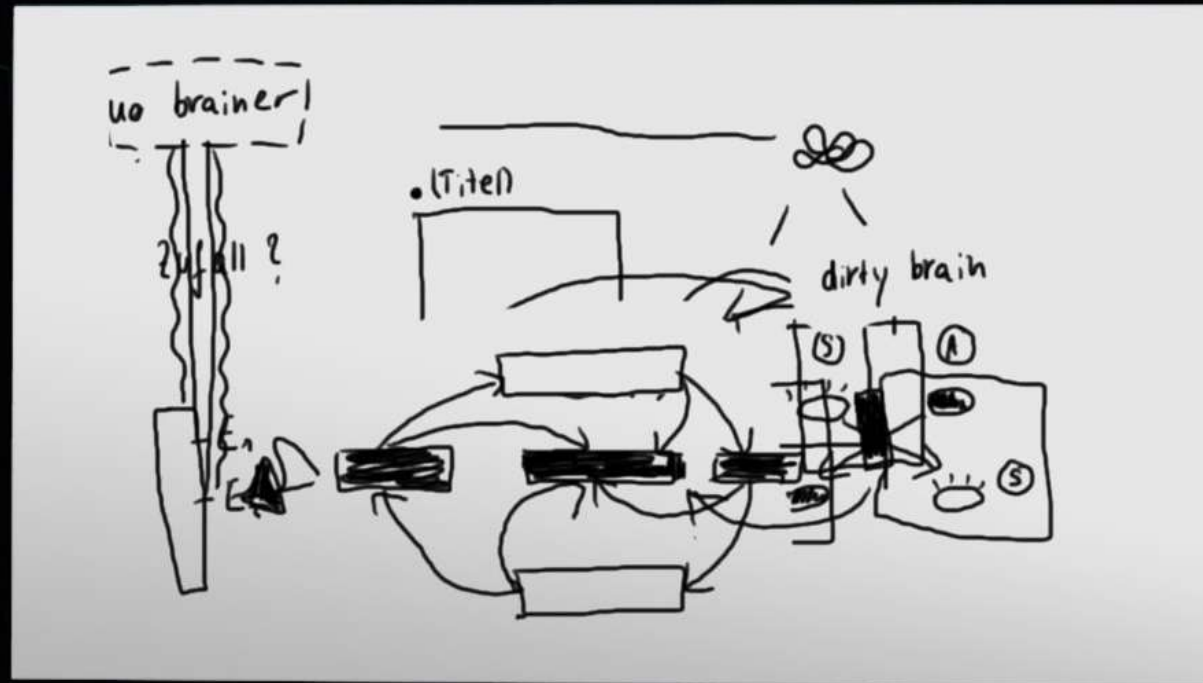
EINE SPRACHE DER ZUKUNFT HINGEGEN WIRD VOM BALLAST DER VERSCHIEDENARTIGEN BEDEUTUNGEN, DIE IN SIE ABGESUNKEN SIND, BEFREIT SEIN.

SO WIRD DIE SPRACHE BEI GERINGSTEM MATERIALAUFWAND HOECHSTMOEGLICHE STABILITAET AUFWEISEN.

SIE WIRD FEDERLEICHT SEIN. SIE WIRD DURCHSCHAUBAR GEWORDEN SEIN, SO DURCHSCHAUBAR, WIE DER MECHANISMUS EINER MASCHINE DURCHSCHAUBAR IST.

FEHLEN WIRD IHR DAS VIELDEUTIGE, DAS UNERKLAERLICHE UND DAS BEREDTE SCHWEIGEN.

Denkogramm
Video, Full HD,
8 min,
Voice over,
2016



A *Denkogramm* (*Thinkogram*) is a structure I developed that can incorporate any elements and process them jointly. The video consists of a digital drawing that is developing in real time, being

partially corrected or erased. In its voiceover, I am speaking a text defining important principles of my thinking.

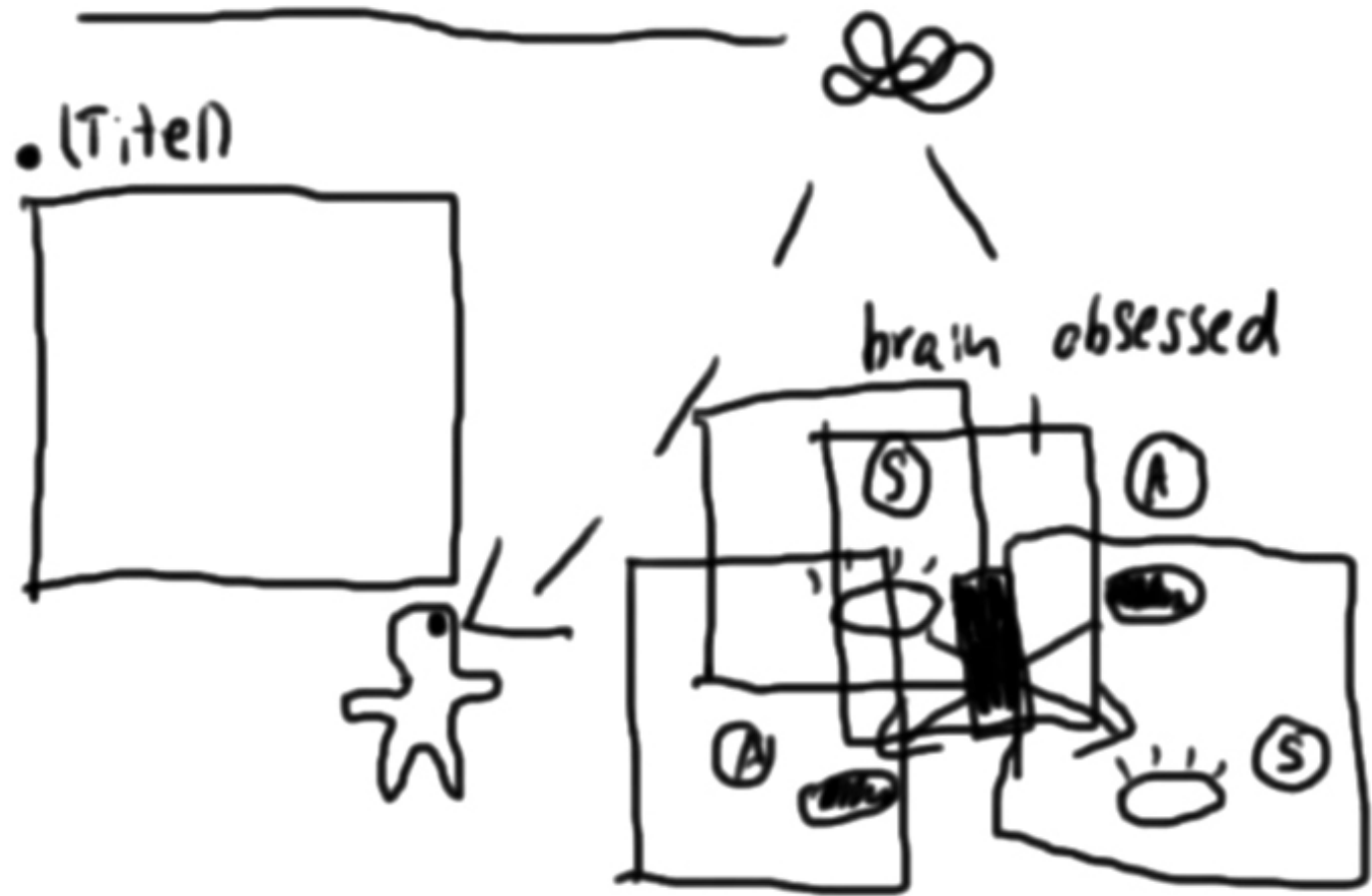
no brainer

BALLS AND HOLES

HOLES, IF
FREE-STANDING.
BALLS, IF WITH ARROW OR
SPACE.

THE ABYSS

THE EXTENSION OF THE HOLE.
DIFFERENCE TO THE HOLE: ONE DOES
NOT FALL ACCIDENTALLY INTO IT, BUT IS
PULLED INTO IT.
EXAMPLE: PEOPLE IN THE TRAMWAY AVOID
THE PERSON WHO HAS THE ABYSS IN THEM.
IN THEIR DEPTHS, ALL MUNDANITIES FADE
AWAY.



THE CONICIDENCE

IN RETROSPECT, THE TOTAL COINCIDENCE OF AN EVENT IS INVESTIGATED.
REAL COINCIDENCE AND FAKE COINCIDENCE INTERTWINE UNTIL THE COINCIDENCES CONDENSE TO
AN EVENT.
BY SIFTING OUT THE UNREAL COINCIDENCES, THE REAL ONES ARE SUPPOSED TO REMAIN. BUT
THE THINKOGRAM OBSERVES ITSELF AND SIFTS THE WRONG WAY ROUND.
CF. THE ANTI-SIEVE





Facets of Fear
Hand engraved aluminium, screw,
2,50 m x 1,40 m,
2020





Match Cut
Hand engraved zinc plates, screw
18 cm x 36 cm, 2020



The opening sequence of Stanley Kubrick's *2001: A Space Odyssey* shows one of the most legendary match cuts in film history: an ape throws a bone with which he has just killed a fellow ape into the air. The motion is interrupted by a match cut and a huge time span of four million years is skipped, in which the next image shows a satellite in Earth orbit seemingly continuing the flight of the bone. I translated that sequence into a sequence of seven drawn frames and engraved them on zinc plates, which can be opened like a fan.

Is writing female ?
Videoinstallation
Video Full HD
11 min 16 sec
Voice Over
Shelf, books, plaster
2021




In a one-take, the camera follows a girl as she pursues various everyday activities in a child's room. A voice over consisting of different voices indirectly guides and comments on her actions.

'The questions of who writes has become important again', one of the voiceovers notes. *Is writing female?* questions the current conditions as well as the future potential of non-male writing: what does it mean

for women and non-binary people when they learn reading from an early age to look at the world from a male perspective, because only this perspective seems artistically relevant and socially substantial? What does it mean to learn that one's own subjectivity is too trivial or peripheral to be told to a wider audience? What are the conditions of production of such writing? And how could alternative stories be told?



1
Every great mind is an androgynous mind. If we read about drowned witches, devil-possessed women, wise herbal women or simply about a most remarkable man who had a mother, then we are, in my opinion, on the trail of a lost novelist, a suppressed poet who, driven mad by the torture her talent brought her, staggered along the country roads cutting wild grimaces or blew her brains out right in the moor. Anyone who dared to express her talent at that time would have been hindered not only from the outside, but also from within, by her own contradictory instincts, so that she would inevitably have lost her health and her mind. Undoubtedly, it is time to measure the effect of discouragement on the art-making mind. This is an important book, critics speculate, because it is about war. And this is an unimportant one because it is about women's feelings in a living room. A woman must have money and a room of her own to be able to write. Intellectual freedom is based on material freedom. Give her another hundred years, give her a room of her own and five hundred a year, let her speak her mind and leave out half of what she wants to say all at once today, and she will



write a better book one day. In a hundred years she will be a poet.

2
It is easier to be a historian than a prophet. When you said that a woman needs a room to write, you were mapping out a female future in which ownership equals words, while dispossession equals silence. You admit you don't know what women are. They have left so few traces that their history has remained almost unwritten. So writing, „feminine writing,“ obviously means something new: it describes what it is not and defines itself by its opposite, silence; And yet something else, much more mysterious, underlies their silence, namely the mystery of their identity. The women lack not only their own room, but also their own literature. Half silence, half enigma: „Feminine writing“ does not simply name a literature written by women, but one that emerges under typically female circumstances and is shaped by them. Perhaps literature can be considered „feminine“ only when no man could have produced it....



If a woman writes a book about war, she is praised because she has avoided the dark chambers and winding caves; the impression is created that she has made meaningful use of her new property rights. The writer, on the other hand, is correspondingly criticized for invoking her feminine „reality.“ She seems to have wasted her room, her money, seems to have been deceived or to be deceiving herself. It may be that creativity is far less tied to one's room than you assume. You yourself were lucky to always have a room and your own money; and perhaps that is why these two things seemed so indispensable to you. Yet you acknowledged that some women writers you admired lived in households with no means of retreat. So the room, or lack of it, is not necessarily related to writing.

When a woman sets out to write today, she may feel rather sexless. She doesn't want to deny or emphasize; she just wants to work in peace.

Why should she be politicized when she so doesn't feel like it? What impairs a woman - children, family

life,

mediocrity -

impairs writing much more. She, however, has overcome this impairment - barely. She leads a free and equal life, unlike probably her mother. And yet she is not a man. She is a woman, and the differences between her and her mother have been produced by history alone. As a prerequisite for any art, one must become one with one's subject. I am talking about a literature that deals with the eternal and the unchangeable, with domesticity, motherhood and family life. So the writer who wants to work in this direction will find plenty of work to do in demystifying and overcoming the silence that hangs like a fog over the repetitive female experience. Worse, she may have to give up some of her privileges if she wants to write about it. She may also have to leave her own room and take her ancestral place behind the living





room
door.

3

Since I've had a child, I can write anywhere (in cafés, at other people's tables, in bed at night, between appointments). But the days, weeks, and months are fragmented, and at the same time so uniform that a story emerges in parallel, but I don't really want to trust it. The thought movements have to keep moving from the daily surfaces into the depths without ever being able to stay there. Perhaps my faith in myself and my writing suffers from the power of the male writer cliché that you have to be alone for a long, long time and be able to immerse yourself in something without time pressure in order to produce something good.

4

It's hard to talk about the category of „women writers“ without feeling like you're scratching the scab of a wound that won't heal as long as you scratch. It is not „feminine“ writing that is an insult, but the conditions un-

der which one is a woman in this society. What remains unchanged is that the great cultural creations come from men. Few have been able to break through that, and I believe it will remain so. The woman has no work. I always find a single word missing in the debate about female art and femininity: contempt. When it comes to the canon, to perpetuation, you will hardly ever be able to find a woman in the list. You can check that, I've been doing it for years, without zeal, without anger: checking it.

5

If you can't talk about something, you can keep quiet about it, or you can talk about it. Writing, for me above all: understanding what I

think and why. When I started writing, I didn't consciously register my dislike of women writers and would never have phrased it that way. Why should I allow myself to be sorted into this subcategory of „feminine“ writing, when I was, I thought, simply writing, just as men simply wrote? „Feminine“ sounded



round and problem-ridden. I dreaded the thought that people might infer from the things I wrote that I was a woman. Men had the power and they decided who got some, so I was one of them. When I started writing my first novel, I kept failing because I found the suffering of its protagonist to completely suck. Her pain always seemed to me too banal, too self-pitying, too small, and thus completely exaggerated in its portrayal. Too trivial to be able to offer it, no, to impose it on other people. If we internalize the sexism of the world, and we all do, how can one escape it? Should women writers follow the famous injunction „Woman must write her self.“? But what does that actually mean? Could I get all those great books written by men out of me if I tried? Would I want to? Haven't I always felt that men and women are far more alike than different? Don't I find male characters hidden inside me all the time?

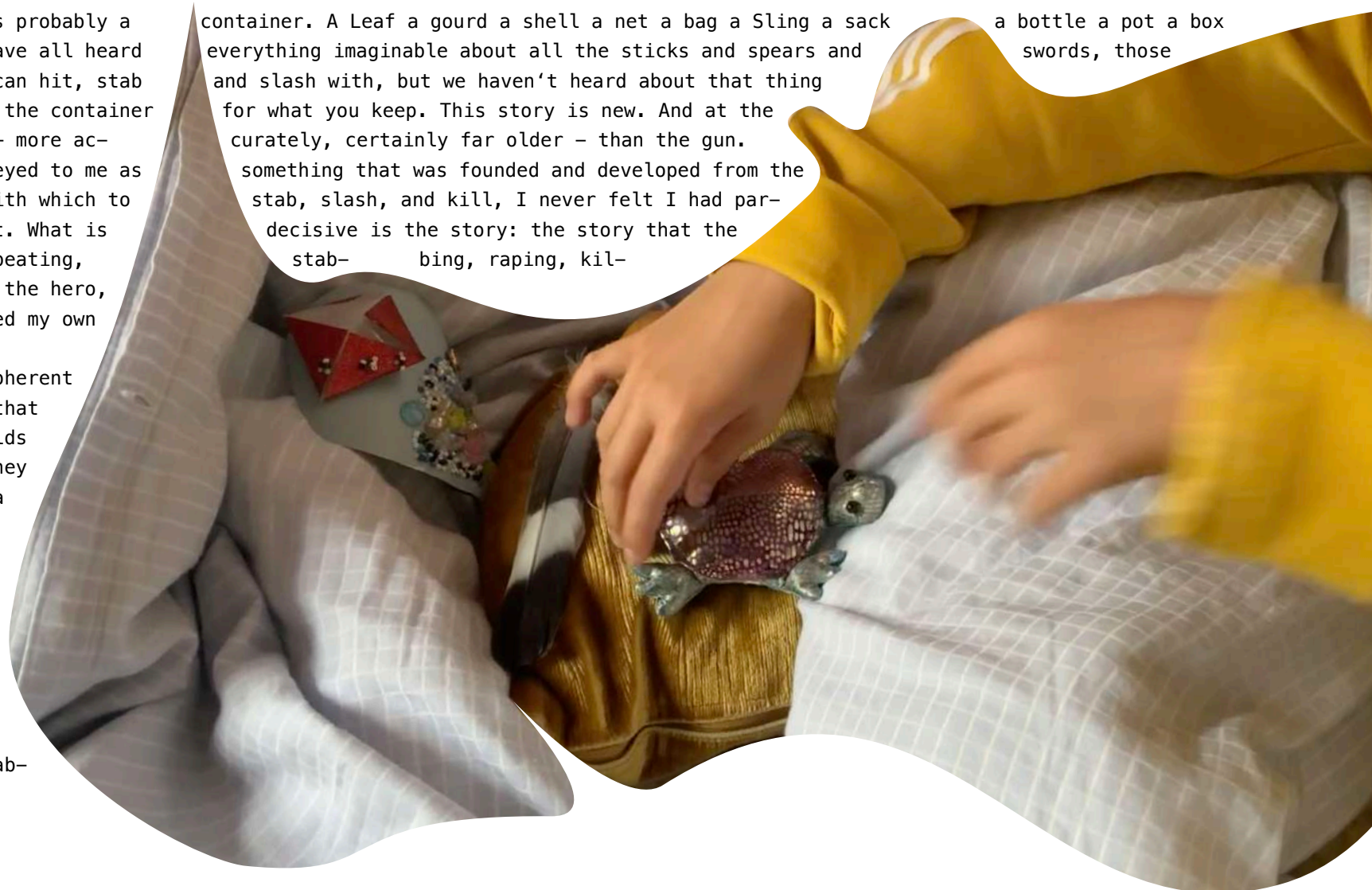
6

The first cultural device was probably a container. A holder. We have all heard long, hard things that you can hit, stab that you can put things in, the container same time it is old. Older – more ac- As long as culture was conveyed to me as use of hard, long objects with which to ticularly much to do with it. What is mammoth hunters told about beating, ling, in other words: about the hero, is also the story that veiled my own humanity from me.

The natural, appropriate, coherent form of the novel could be that of a sack, a bag. A book holds words. Words hold things. They carry meanings. A novel is a medicine bundle that makes things stand in a very specific, effective relation to each other and to us. The hero does not make a good picture in this bag. He needs a stage or a pedestal or a summit. When he is put in a bag, he looks like a rabbit or a potato.

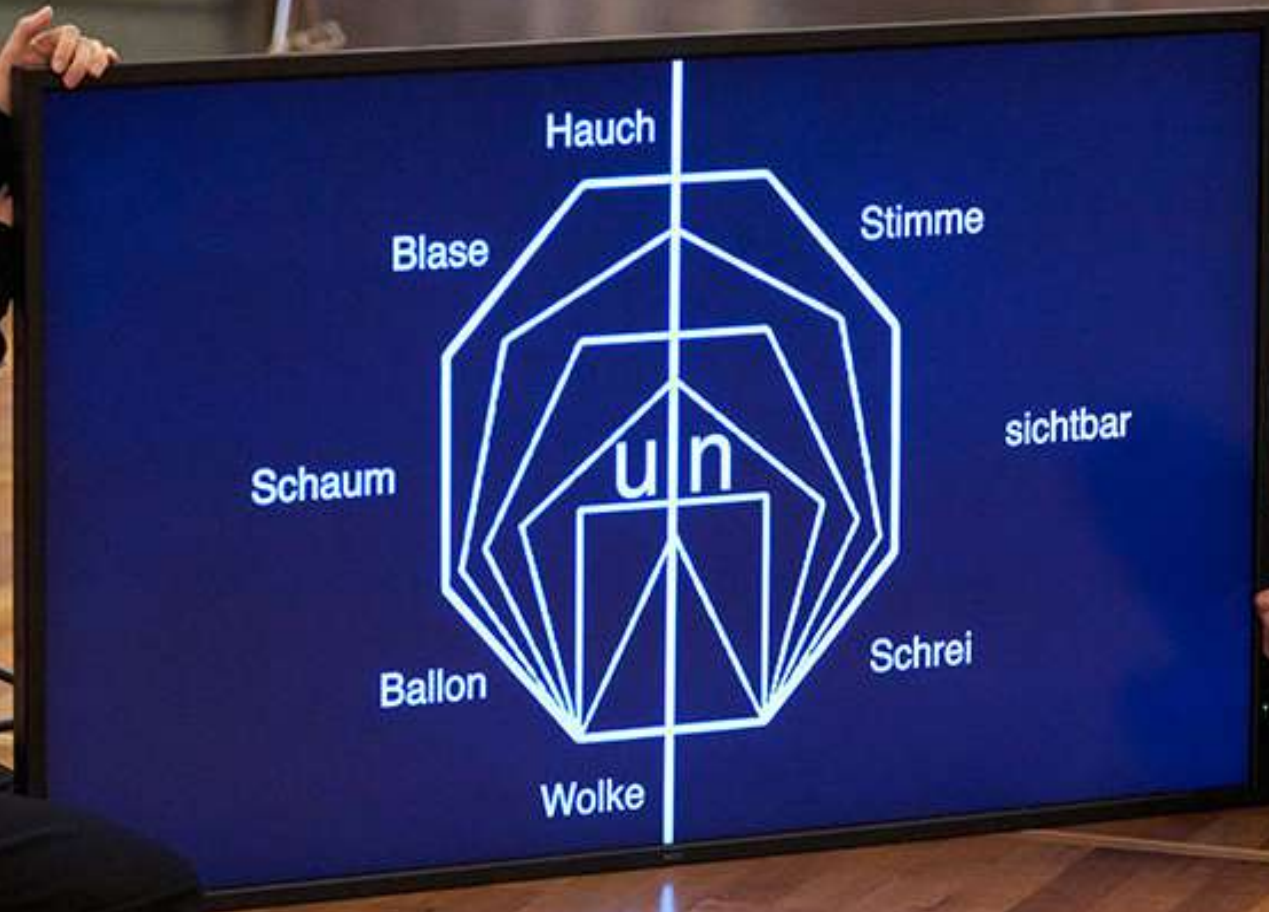
container. A Leaf a gourd a shell a net a bag a Sling a sack everything imaginable about all the sticks and spears and and slash with, but we haven't heard about that thing for what you keep. This story is new. And at the curately, certainly far older – than the gun. something that was founded and developed from the stab, slash, and kill, I never felt I had par- decisive is the story: the story that the stab- bing, raping, kil-

a bottle a pot a box swords, those



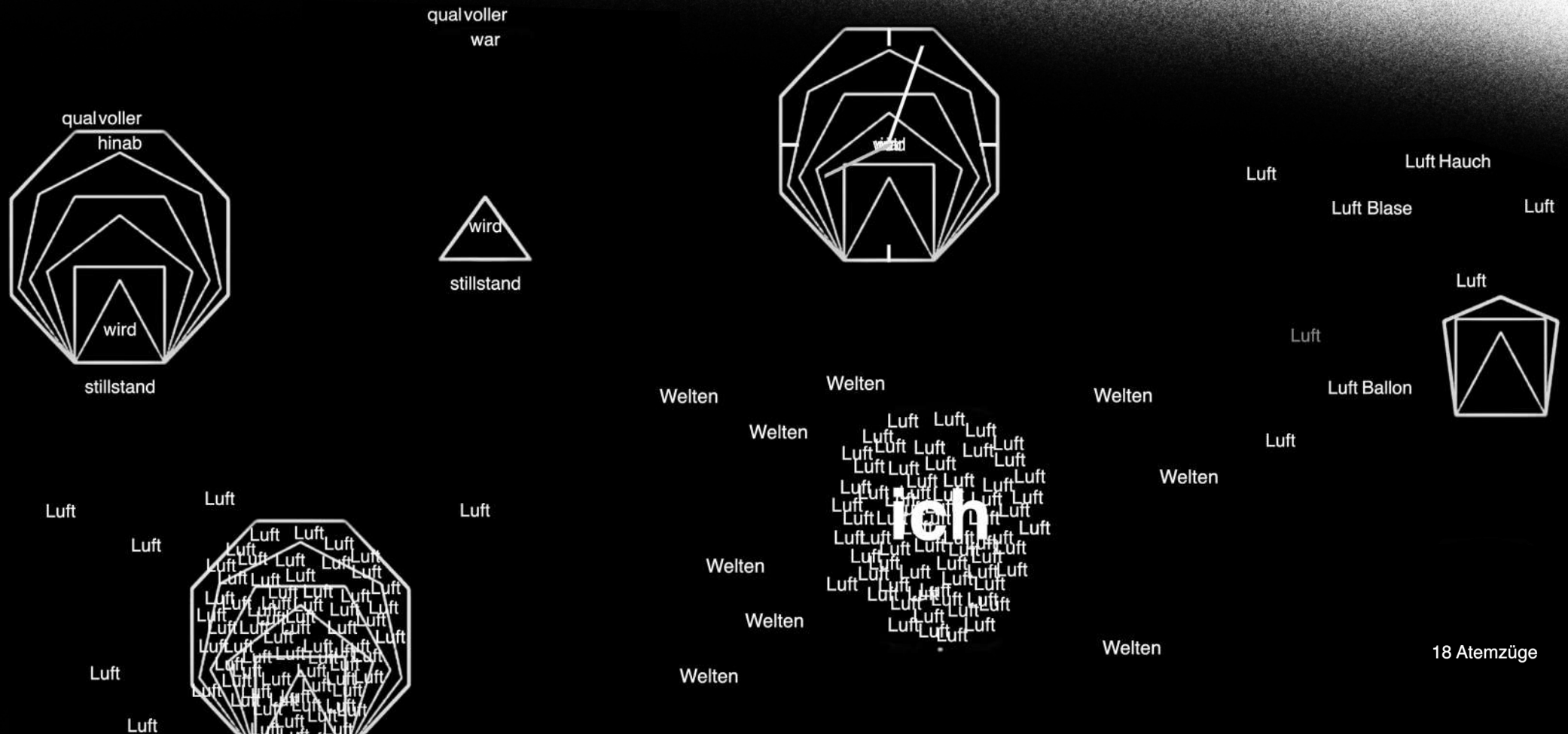
Breath for two voices
Video performance

Breath
(Video Full HD, 3 min 40 sec, 2021)
two performers
2021



A YouTube video, which is supposed to help the viewer against panic attacks and anxiety by focusing on his or her own breathing rhythm, served as the source material, which was graphically altered, filled with

words and this way interpreted as a fleeting diagram of breath. Through the presence of the breathing bodies of the performers, whose breaths relate to the rhythm of the video image, the spectators' own breathing rhythm enters their consciousness. Intuitively, they adjust their breathing rhythm to the performers' rhythm. The video's last shot shows how many breaths were taken together.



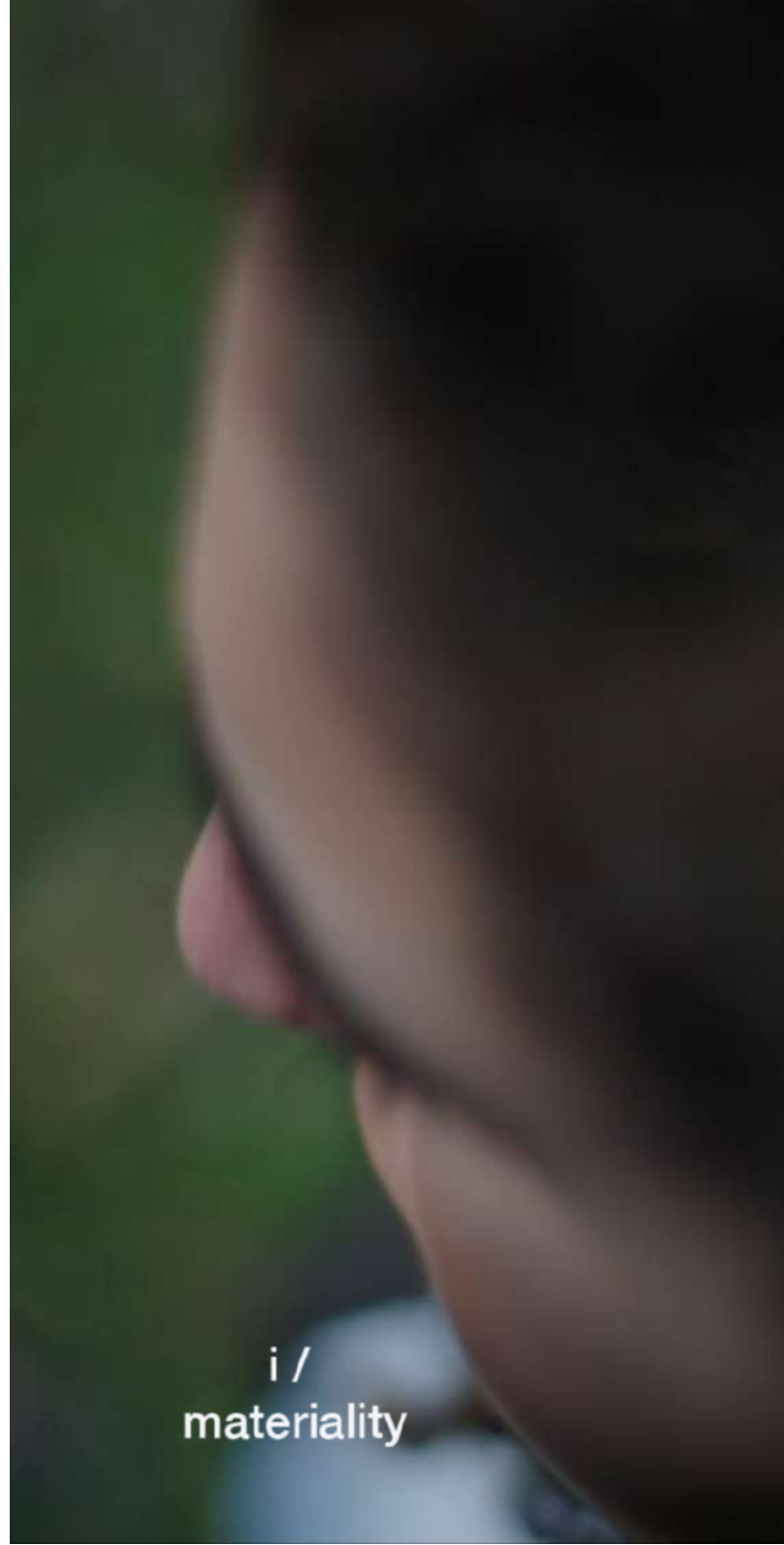
breathing
Video Full HD
3 min 10 sec
2021



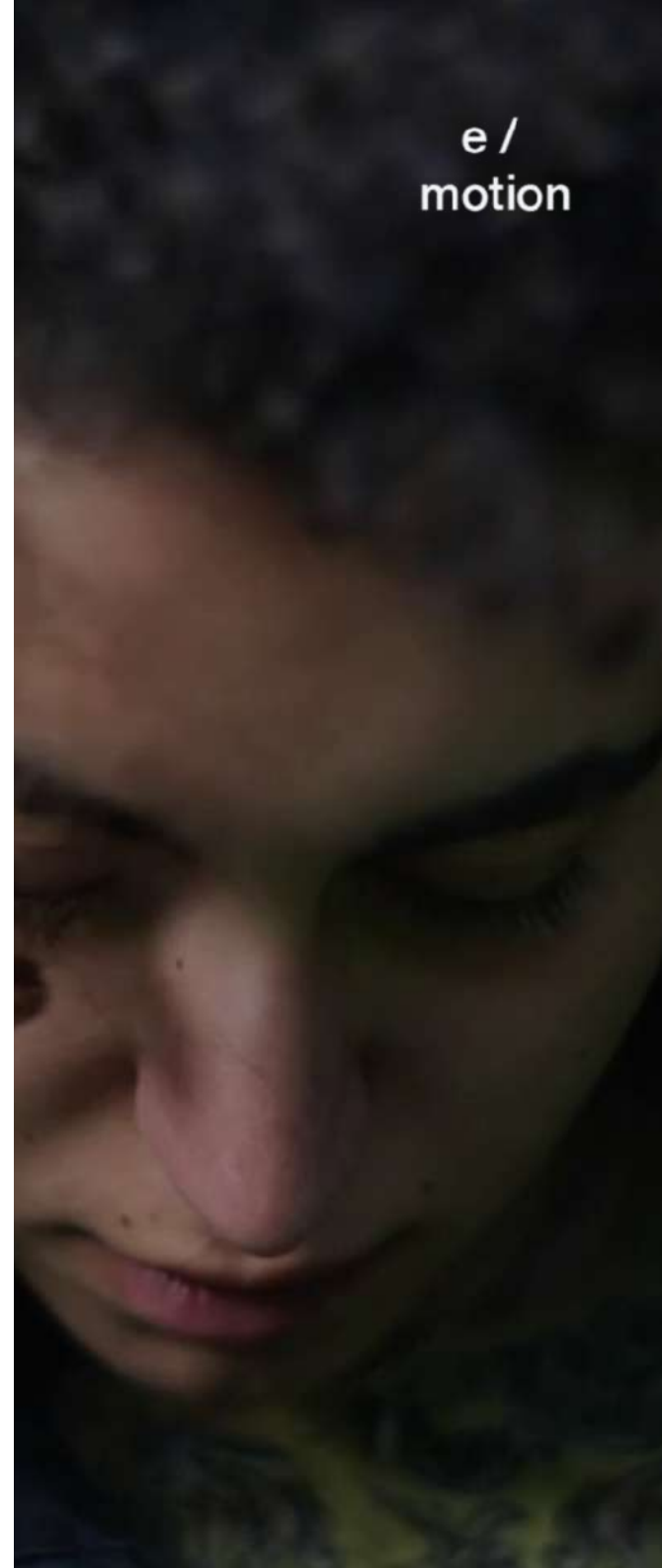
breathing is the attempt to make a video breathe. The camera's aperture opens and closes in the breathing rhythm of the person it is filming, creating an interplay of sharpness and blurriness. Fragments of text dealing with corporeality, breathing and speech appear – rhythmized by breathing sounds – as visual elements in the image.



in /
visible



i /
materiality



e /
motion



f
sound like
blowing



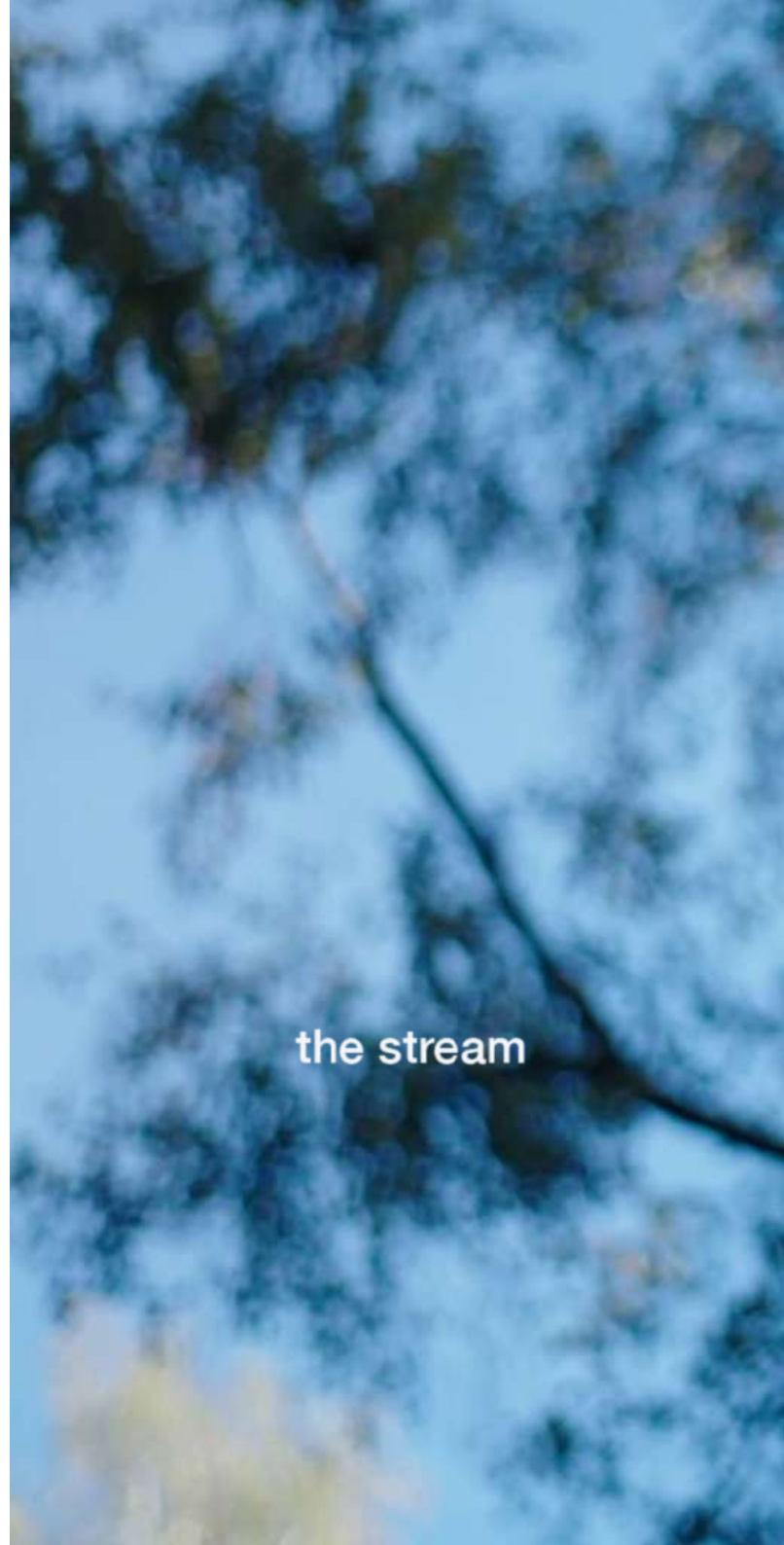
like a pine
forest
in the soft wind



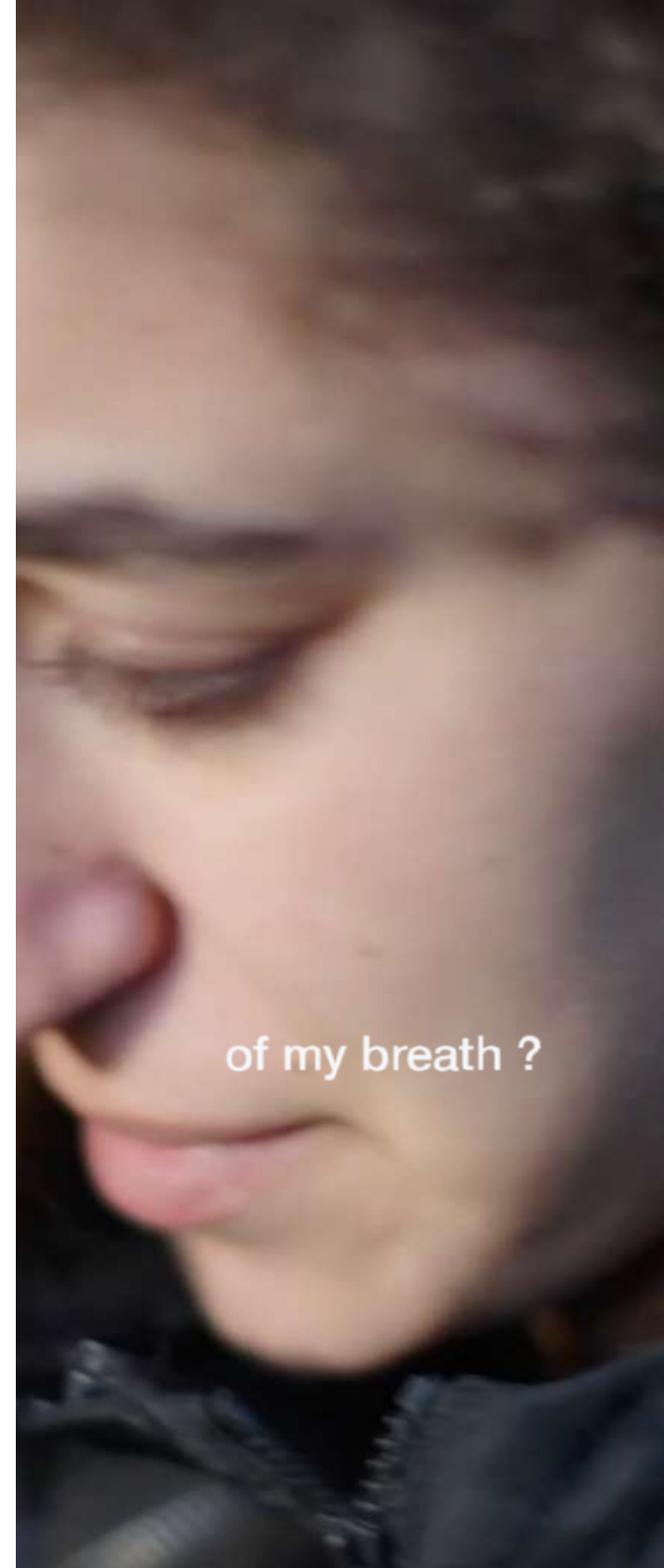
is the h pure breath



is the stream
of my thoughts



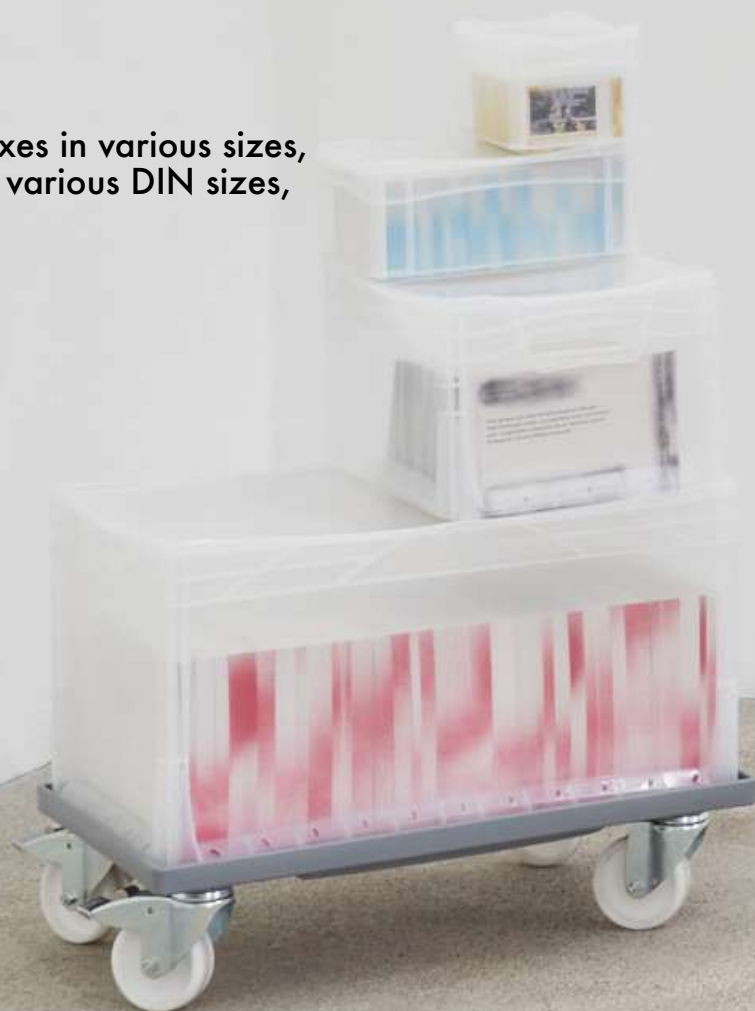
the stream



of my breath ?

Zettelkasten I - VI

Transparent Euronorm boxes in various sizes,
printed recycled paper in various DIN sizes,
colored varnish
since 2021



Zettelkasten I - VI is the prototype of a contemporary slip box I have been using since early 2021 to give a physical form to my ongoing interdisciplinary research, in the sense of an archive. I use the Zettelkasten as a tool for thinking while developing new works, as my ordering system enables me to recognize connections and structures – at the same time I can also use it as random generator systematically leading to non-obvious thoughts.

Aber genauso gilt, dass die überwältigende Fülle aller Wahrnehmungen urteils- und begriffslos durch uns hindurch geht, unverarbeitet, unbeachtet wie ein Geräusch, wie ein Hintergrund, wie eine diffuse Landschaft.

In: Hans Blumenberg, Theorie der Unbegrifflichkeit
2007 / 30. Dezember 2020

> Begriff > Distanz > Unbegrifflichkeit > Veränderungsblindheit



The USS Portland uses a high-energy laser weapon system to shoot down an unmanned aerial vehicle somewhere in the Pacific on May 16, 2020



Nachbau der fiktiven Brücken auf den 5er (K...
(Romanik), 20er (Gotik), 50er (Renaissance/
Rokoko) und 200er-Euro-Scheinen (Indus
Spijkenisse bei Rotterdam



Luciano Garbati's «Medusa with the Head of Perseus» im
Collect Pond Park in Manhattan



okio 2013: „Liberation Wrapper“ der japanischen
urgerkette Freshness Burger. Dem Unternehmen zufolge
leg der Verkauf des Burgers an Frauen um 213 Prozent.

3. August 2020

> Ambiguitätstoleranz > Kategorie > Bewusstwerdung

In: Anand Giridharadas, Democracy
real change escapes many char
have to. / 5. Februar 2021

